

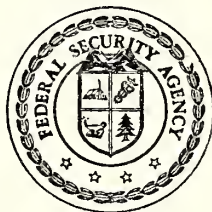
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By

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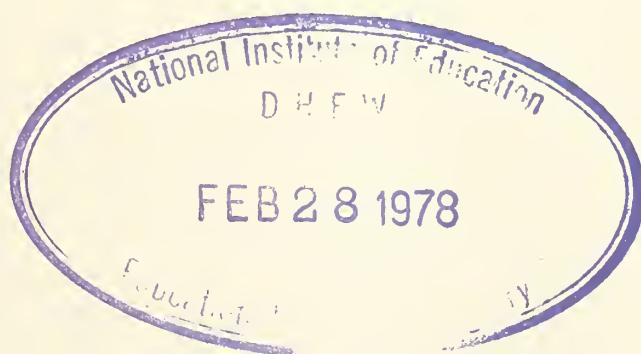
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TO TEACHERS

Keep the pupils thinking.

If it is the business of education to teach children to think, teachers and writers of textbooks should provide situations in which thinking is demanded. To this end the authors of this series of books have endeavored to provide language experiences each of which is a problem to be worked out by classes under the leadership of their teachers. Each lesson may very properly be studied somewhat after the following general manner, subject to such modification as the nature of the lesson or the individuality of the teacher may make desirable.

1. Orientation. If the attention of the pupils is directed to the title of the lesson, and if they are invited to consider what they may expect to get out of it, they are likely to attack it with more intelligence than if they charge blindly. To know beforehand what is to be done is like knowing the destination before the journey begins.

2. Silent reading. Any introductory material, whether a child's composition, a quotation from a masterpiece, a piece of information, a set of directions, or example-sentences, should be read silently. If the teacher has the habit of letting one pupil read aloud while the others follow the lines with books open, she should rid herself of the habit as rapidly as possible. It is a very bad one—wholly artificial, almost wholly indigenous to the classroom, and defensible only in reading lessons in the earlier years when children are still learning to identify the spoken and the written word.

3. Testing the reading. Teachers should not assume that pupils always derive thought from silent reading. Questions, therefore, as to what has been read are in order, especially if the introductory material of a lesson contains directions or new information. If

second or third readings are necessary, they should be allowed; but as the children grow older they should be encouraged to get the idea from one reading.

4. Discussion. This fourth step may or may not be distinct from the preceding one, depending upon the nature of the material. Its purpose is to relate the introductory matter of each lesson to the carrying out of the activity—to make sure that all pupils understand what they have read, what they are to do, and why. It is highly important that the discussions continue until these ends are accomplished.

5. The activity. The activity may be the giving of an oral composition, the writing of a composition that has been given orally, the criticism of a child's composition, the socialized revision of a composition written on the blackboard, supplying words in sentences, playing a listening game, passing judgment on some point in grammar, or some other language experience that has a definite purpose. In case the activity called for is the consideration of a list of questions or sentences, each should be read silently, careful judgment should be made, and the thing required should be done. If difficulties are encountered, full and free discussion should follow, until all the children have a clear understanding.

This sort of thing—reading, judging, doing—is plainly a thinking experience.

It is important to remember that the teacher is the guide, and that she must lead her pupils to gather the information, to comprehend the instructions, and to carry out the activity. She must throw the responsibility upon the class. To fail to do this is to fail in teaching. Almost always it is wiser to ask questions that will direct the thoughts of the children in a predetermined direction than it is to use the lecture method. This observation is made for the special benefit of those teachers who think they are not teaching unless they are talking.

Give the slower pupils time to think. To respond to the first flutter of hands is a mistake. Sometimes it is a good plan to allow a few of the quicker and more eager members of the class to come forward and give answers in a low tone, while the slower ones are pondering. Another plan, especially in the case of the more difficult questions, is to allow the children to write their answers on slips of paper. These may be collected and the answers read aloud and discussed for the purpose of finding those that are correct.

It will be observed that lessons usually contain, first, information, or directions, or both; and, second, an activity of some sort. Each may be considered a separate step, and may, if necessary, require the whole lesson period for its development; but further than this no effort has been made to adapt the length of the lesson to the number of times the clock ticks. Human experience is not normally divided into thirty-minute installments. The important thing is to give children certain language experiences, whether the time required is ten minutes or several full class periods.

The teacher must be the judge of the degree of need her class has for any given lesson. In case of corrective exercises, for example, if no child in the class makes the error which the lesson is designed to correct, it would be folly to use it. Omit it. A teacher should adapt the text to the particular needs of the children under her care, and she should draw on her own resources whenever occasion requires.

Without doubt the most important language experiences provided for in this series of books are the oral and written compositions (for which many subjects are suggested), the study of children's compositions, and the socialized revision of compositions written on the blackboard. Carrying them out involves the development of both the creative and the critical faculties; and constant growth in the use of the *sentence* and the *paragraph* as tools of expression should always be apparent. Children should be

taught to express what is in their minds in a simple and effective way, to know when they have succeeded, and to turn failure into success whenever such a course is necessary. *Teachers should keep their pens out of the red-ink bottle and teach every child to be his own editor.*

While the general character of the books is distinctly social, there is opportunity for the teacher to do much individual work with the slower pupils if she so desires. This opportunity occurs in working out the tests which appear periodically, after one or more units of instruction. Children who score 100 per cent at the first trial need do no more. Their work is done. While they read library books or labor at other tasks set by the teacher, those pupils who failed to score 100 per cent may undertake to find out, individually, the parts of the tests on which they failed. This calls for a review of some of the preceding pages and a retaking of parts of the tests. As pupils will differ in the points in which they fail, teachers can easily make each child's case an individual one, and teach him to solve his own problems in an individual way.

After the work for each year appears a composition scale, with full explanation as to its nature and use. Like the tests, it provides means of taking individual differences into account. Teachers should be familiar with it and make use of it constantly.

Following this general introduction there is an analysis of the "Essential Language Experiences" for each year. The details will be readily understood, and it should be carefully noted that *they are cumulative* as the work goes on from year to year.

SEVENTH YEAR

ESSENTIAL LANGUAGE EXPERIENCES

(For details see the Contents)

1. Silent reading; thought getting
2. Oral composition
3. Written composition
4. Discussion, by means of questions, to secure perfect comprehension of all lessons
5. Study of children's compositions for creative and critical purposes
6. Projects and creative activities
7. Study of poems
8. Certain uses of capital letters and punctuation marks
9. Stimulation of care in spelling and penmanship
10. Getting good manuscript form
11. Tests on units of study
12. Dictionary work
13. Pronouncing exercises
14. Study of homonyms
15. Study of synonyms
16. Grammar: subjects and modifiers; predicate verbs and modifiers; objects; phrases; clauses; forms of sentences; variety in sentence structure; correct forms; recognition and general function of parts of speech

EIGHTH YEAR**ESSENTIAL LANGUAGE EXPERIENCES**

(For details see the Contents)

1. Silent reading; thought getting
2. Oral composition
3. Written composition
4. Discussion, by means of questions, to secure perfect comprehension of all lessons
5. Study of children's compositions for creative and critical purposes
6. Projects and creative activities
7. Study of poems
8. Certain uses of capital letters and punctuation marks
9. Stimulation of care in spelling and penmanship
10. Getting good manuscript form
11. Tests on units of study
12. Dictionary work
13. Pronouncing exercises
14. Study of homonyms
15. Grammar: comprehensive study of parts of speech and their functions; phrases; clauses; modifiers; forms of sentences; variety in sentence structure; correct forms

SEVENTH YEAR

INSTRUCTIONAL UNITS

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EIGHTH YEAR

INSTRUCTIONAL UNITS

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SEVENTH YEAR



AMERICAN LANGUAGE SERIES

Seventh Year

1. SILENT READING

You have had much practice in reading silently, in trying to understand what you have read, and in doing the things you have been told to do. You will have further practice as you study this book. Doubtless a hard thing for you to learn is not to waste time. In a schoolroom there are many little noises that draw away your attention, and you often have to read a paragraph more than once in order to understand it. In this way you waste time. Answer the following questions, and talk about them until you are satisfied with the answers.

QUESTIONS

a. Did you understand and do you remember all the preceding paragraph after reading it once? If so, give the substance of the paragraph in your own way.

b. If you did not understand the paragraph, what was the reason for your failure? Was there noise in the room? Or, while you were reading, were you thinking of something else? Explain.

c. How can you help your classmates understand and remember with one reading? How can they help you? Maybe the expression that follows will help you to answer the question: *Business in business hours*. What does it mean?

d. Think of all the things that interrupt your reading in the classroom. What are they? How can they be avoided?

e. Do you realize that you are responsible for quiet and attention to business in the schoolroom? What is the least number of pupils that can disturb the whole class?

f. Think again of the paragraph preceding these questions. If any pupils failed to understand and remember with one reading, they will read it again. What should you do while they are reading? Do you see now how necessary it is to be silent when others study?

As you study this book (and all the other books you use), remember that you should constantly try to shut out from your mind all sights and sounds that may draw away your attention. *Try to understand and remember with one reading.*

2. STORIES BY YOUNG CHILDREN

COMBINING RELATED IDEAS

One way for you to realize how much you have grown in your ability to speak and write is to study the compositions of younger children.

Following are some very good compositions by young children, but in certain ways they are different from those you write now. First read them silently in order to enjoy them, and then talk about them in class.

What the Wind Did to Me

Last Sunday the wind blew and blew. It blew my hat off. I ran after it. I chased it half a block. Every time I came up to it the wind blew it farther on. I was tired when I caught my hat.

The Song of the Lark

We have a copy of a beautiful picture. It is called "The Song of the Lark." It is a picture of a young girl. She is

a peasant girl. The picture shows that the girl is listening to a lark sing. The girl is in the wheat field. She has a beautiful expression on her face. The girl has a scythe in her hand. She is going to cut wheat in her father's field. If you want to see this picture, go to the Art Institute.

Keeping Our School Neat and Clean

We must keep our room neat. We have to keep our desk neat. We have to keep our rows clean. We must keep the floor clean too. We must keep our locker cleaned and closed. We must not drop paper in the hall. We must not throw paper on the sidewalk or in the school yard.

A Cat That Was Afraid of Mice

When I lived in Iowa, my boy friend had a cat. He thought she was a good cat. He used to tell me that she was a good rat hunter. One day I told him that there were some mice in our barn. When we were in the barn, I closed the door. Then I lifted up a board. Mice ran out all over the floor. The cat ran in the corner. I laughed and laughed.

The Four Snakes

Sunday when we were coming home from Beverly Hills, my brother saw four snakes. They were lying in the sun. My brother took a stick and poked the snakes. The snakes stuck out their tongues. Their tongues are longer than their heads. My brother fooled with the snakes. Soon they went in their holes.

The little folks who wrote the stories first gave them orally, and afterward wrote them as they had told them. They had been taught to tell just one little incident and to stick to it. They had been taught to select a title that would fit a story, to tell just one thing in each sentence, and to have good beginning and ending sentences.

You would have written the stories somewhat differently—probably somewhat like the following:

WHAT THE WIND DID TO ME

Last Sunday the wind blew so hard that it carried my hat dancing away. I ran after it, and chased it half a block, but every time I came up to it the wind blew it farther on. I was tired when I caught it.

THE SONG OF THE LARK

We have a copy of a beautiful picture called "The Song of the Lark," which represents a young peasant girl standing in a field with a scythe in her hand, ready to cut the wheat in her father's field. In the sky a lark is singing, and the girl is looking up at it and listening with a wondering expression on her face.

Now answer some questions and follow directions.

QUESTIONS AND DIRECTIONS

- a. How many sentences are there in the child's story about the wind? How many are there in the story as it is rewritten?
- b. One form of the story sounds monotonous; you would not want to read page after page written in the same way. Which story is it? Why does it sound monotonous?
- c. The first two sentences of the child's story are combined into one in the rewritten form because the ideas are related. How are they related? In other words, in what way are the ideas so much alike that they should be expressed in one sentence?
- d. The next three sentences of the child's story are made into one in the rewritten form. Why?
- e. Think of the two forms of the story about the picture. Explain how related ideas have been combined in the rewritten form.

f. The ideas in the rewritten form do not follow the same order as in the child's story. Why?

g. Would your compositions sound well if all the sentences were about the same in length? Would they sound well if they were all alike in structure—that is, subject first, then verb, then modifiers?

h. If related ideas are always properly combined, your sentences will be likely to have *variety in length and structure*. What is the meaning of this expression?

i. Three pupils will go to the blackboard, taking their books with them. Each will take one of the three remaining stories and rewrite it, combining related ideas in order to get variety in length and structure of sentence. Watch them closely and think about what they write.

j. After they have finished, talk about their work and try to improve it.

k. Now choose one of the stories and rewrite it on paper, making use of all you have studied about variety in sentences.

What have you learned in this long lesson that will help you in your speaking and writing?

3. TWO COMPOSITIONS BY PUPILS

VARIETY IN SENTENCE STRUCTURE

Here are two compositions by pupils of about your own age. In one of them the sentences have a variety of structure that is rather pleasing, while in the other the sentences are so much alike that they give an unpleasant effect. Read the two stories silently, and tell which has the better varied sentences.

Broken Bottles

I was five years old, and lived in Sweden. Being too young to attend school, I spent many lonesome days at home on

the farm, where there was little to amuse a child. As my father knew the old teacher very well, he asked him if I might come to school on certain days of the week so that I might have something to do. The teacher gave his consent, and the next day a girl who passed our place took me with her, holding my hand as we plodded along.

The schoolmaster lived upstairs over the schoolroom, but the children came from far and wide and had to bring their lunches. All of them brought milk, and when they had finished eating and drinking they placed their bottles on their desks and ran out to play, leaving me alone. I spied the bottles on the desks, and, reaching out my arms and running down the aisle, I knocked them all to the floor with a crash.

If I had had time, I should have broken all that had not broken in their fall, but down rushed the old schoolmaster from upstairs, chewing some lunch as he came, and I ran out of doors as fast as I could and hid behind a big box which was standing not far away. There I sat and waited until my girl friend came to take me home.

I did not mention my mischievous play to my parents, but in one hour the old teacher was at my house telling my mother what had happened. You can imagine what happened to me, and I can assure you that was my last visit to the schoolmaster and the little one-room school.

An Embarrassing Moment

I was on top of a bus with my cousin. I was sitting on the outside, near the rail. I was leaning a little forward. I heard a bell ring all of a sudden, and, thinking that someone was getting off, I did not pay any attention to it. It kept on ringing. I asked my cousin what she thought it was. She said, "It's probably some child playing with the bell." I then noticed the conductor standing next to my cousin. He said

to me, "Would you please take your arm off the bell button?"
Which I very quickly did.

Now talk about the stories.

QUESTIONS AND DIRECTIONS

a. Which of the two stories has the more varied sentence structure? Explain.

b. Which story has the greater number of short sentences?

c. Read the two stories aloud or listen as someone else reads them. Think which story flows along more easily.

d. In the second story every sentence but one begins with the subject. This is monotonous. What are the subjects of these sentences?

e. The writer of the first story avoids beginning all her sentences with the subjects by using instead such words as "Being," "As," "If," and "There." Find these beginning words. Find the subjects in the sentences that begin with these words.

f. In addition to the words mentioned under e, there are many other words to use at the beginning of sentences in order to give variety. Some of them are *while*, *when*, *although*, *in*, *before*, and *after*. What others can you think of? When you begin with such words, the subjects are sure to come later.

g. Some pupil will go to the blackboard and act as scribe. You and the others will talk about the sentences and decide what to write. Think which sentences of the second story can be combined because they are related in thought. You may change words, omit words, and put in new ones. Rewrite the story. Do not begin all the sentences with the subjects. Vary the sentence structure. When you have finished, the scribe will read the revised story.

FURTHER STUDY OF THE COMPOSITIONS

Talk about the stories in another way. See page 10 for helpful questions.

QUESTIONS

- a. Why has one story four paragraphs and the other only one? Explain carefully.
- b. Show that each story has a beginning that really prepares you for what follows.
- c. Show that each story tells enough facts to make it interesting and complete. Can you find anything that might be left out of either story?
- d. Has each story an ending that satisfies you? Why?

4. SYNONYMS

AVOIDING UNPLEASANT REPETITIONS OF WORDS

Sometimes when you are writing, you use the same word again and again, which gives a very unpleasant effect. Decide whether or not this error occurs in the following sentences:

The sleepy child raised his head.

After the half-awake boy had lifted up his head, he yawned
dismally.

Sluggish from his nap, the little fellow roused himself, gaping
gloomily.

Answer some questions.

QUESTIONS

- a. What does *synonym* mean? (Consult the dictionary.)
- b. The first example-sentence contains the word "child." What synonym for the word do you find in the second sentence? in the third sentence? (Two or more words may be synonymous with one word.)
- c. The first example-sentence contains the word "sleepy." What synonymous words or expressions do you find in the other sentences?
- d. The first example-sentence contains the word "raised."

What synonymous words or expressions do you find in the other sentences?

e. The second example-sentence contains the word "yawned." Is there a synonym in the first example-sentence? in the third?

f. Why should you learn to say the same thing in several ways?

In every sentence below you will find at least one word printed in italics. Find a synonym for each of these words, or find a synonymous expression of two or more words for each of them. Use the dictionary.

SENTENCES

1. The *rays* of the sun were *hot* that day.
2. The little *maid* had a *ragged* doll in her arms.
3. The mountaineers *climbed* the *steep cliff*.
4. Climbing mountains is *hard work*.
5. There was an *aisle* of trees before the *house*.
6. The *roads* of this state are good.
7. Growing *bolder*, Billy *marched* on through the dark *woods*.
8. Our daily *tasks* should be *shortened*.
9. There was a *great* fire in the old fireplace.
10. The man *used* his whole *strength*, but could not move the *car*.
11. The *child* gave me a *mite* of his candy.
12. The *site* of the farmer's *house* was good.
13. The house stood on the *top* of the *hill*.
14. The *view* was *wonderfully beautiful*.
15. The *laborer's whole strength* was not *enough* to draw the post out of the hole.
16. These people live on *meat*.
17. The flagpole is not *quite plumb*.
18. The *small boy waded joyfully* through the *thick mud*.
19. The *current* of the river was *swift*.
20. *Holidays* are a *keen pleasure*.

What use do you expect to make of synonyms and synonymous expressions?

5. PRANKS AND BLUNDERS

ORAL COMPOSITION

One of the compositions which you recently read and studied was about a prank; the other was about a blunder. If you think over your own life, you will probably recall similar experiences which will be of interest to your classmates. Possibly the following titles will help you think of something:

The Wrong Street Car

A Stolen Holiday

Dressing the Cat

The Missing Umbrella

In the Wrong House

A Raid on the Pantry

Doctoring the Dog

Feigning Illness

Silent Children Are in Mischief

Tell your story, being careful to speak correctly and to please your audience. Do your very best. Follow these directions as you listen to each of your classmates.

DIRECTIONS

a. Determine how many paragraphs his story would make when written. If it is one simple incident, how many paragraphs would it have? If it can be divided into distinct parts, how many paragraphs would it have?

b. Tell the speaker whether he spoke well or badly, and why. Could you hear him easily? Did he stand up and talk straight at you? Did he really consider his audience?

c. Tell each speaker whether or not his English was good. Did he join his sentences with *and*, *so*, and *and so*?

If you help others and let them help you, as the weeks go by you will improve rapidly in speaking clearly and correctly. Be as critical of yourself as you are of others. Do you know what it means to be *critically* minded? If not, use the dictionary.

6. IRON DISCIPLINE

One of the reasons for studying English is to learn to avoid the common errors that mar the speech of so many people. So much incorrect language is heard on the street and elsewhere that teachers often find it difficult to train young people to adopt good habits of speech. You will need, therefore, to use *iron discipline* occasionally in your class. Follow directions.

DIRECTIONS

a. If a pupil who is speaking makes any of the errors that you are taught to avoid, do not interrupt him. Let him think his theme out to the end.

b. When he has finished, tell him what his errors were.

c. Then he will give his speech again. If he makes an error, interrupt him promptly, giving the right form. For example, if he should say, "I seen it," correct him by saying clearly, "I *saw* it."

d. Having understood your correction, the speaker will repeat the sentence and correct the error. Then he will go on with his speech. If he makes further errors, correct him again in the same way. Compel him to speak correctly.

You will use this exercise throughout the year to help pupils who make common errors. It will not be mentioned again in the book, but you will be expected to use iron discipline whenever it is needed. Always be courteous when you correct another's errors.

7. FORM OF A MANUSCRIPT

On page 14 is shown a good form for all your manuscripts except letters.

8. WRITING THE STORIES

Write the story you have told. Follow the directions on page 14.

Amos Jones
Franklin School

October 3, 19—
Room 203, Grade 7B

Doctoring My Dog

When I was six years old, my father bought me a beautiful collie pup. I named him Watch, and he soon learned his name.

MANUSCRIPT FORM[†]

DIRECTIONS

- a. Use the manuscript form accurately. Be sure to draw a line under the title. Something will be added to the appearance of your paper if you leave a space of one line between the title and the first line of the story.
- b. Be sure to make a title that fits the story. A good title either hints at the point of the story or excites the curiosity.
- c. Be sure that the first sentence really introduces the story.
- d. Be sure that the last sentence really brings the story to an end, making the point perfectly clear.
- e. Don't write anything that does not help make the story clear.
- f. Don't leave out anything important.
- g. Don't make any blunders in your English. Don't make mistakes in spelling, in punctuation, or in the use of capitals. Let your penmanship be as good as you can make it. Keep your paper clean and unwrinkled.
- h. Write at the blackboard or on paper, as you are directed.

[†] The arrangement of the lines in the heading of the manuscript is only suggestive. A different one is permissible.

9. REVISING THE STORIES

As long as you use this book, the following directions will be your main help in revising your compositions. Turn back to them as often as may be necessary. Always help those who write at the blackboard, and afterward exchange papers with someone.

DIRECTIONS

a. Consider carefully whether the manuscript follows the model on page 14.

b. Consider whether the composition has the right number of paragraphs.

c. Consider whether the beginning really introduces what follows.

d. Consider whether enough interesting facts are given to make the writing of the composition worth while.

e. Consider whether the ending of the story is really suitable. It must leave you satisfied.

f. Consider whether the words used best express the meaning, and whether there are any unpleasant repetitions of important words.

g. Consider whether most of the sentences are too short. Too many short sentences are likely to spoil a composition. Closely related ideas should be joined.

h. Consider whether all the sentences begin with the subject. If they do and if the sentences are mostly short, you should not only combine related sentences, but you should begin a few with such words as *when, if, by, until, although, after*, etc.

i. Finally, consider spelling and penmanship.

As soon as you become accustomed to revision, perhaps you will not have to go through the whole list of directions. You will be able to read a composition and tell at once what particular points need attention.

10. ORAL COMPOSITION

After you have given an oral composition, you will usually write what you have spoken, but you will not always do so. Occasionally you will be given a list of titles on which you may speak without writing. If no title in the list pleases you, perhaps one of them will make you think of a subject that will please you better.

Here is a list of titles. Choose a subject that will be interesting to your classmates.

Roasting "Weenies"

My Bank Account

Our Oil Heater

Bird Migration

History of a Tadpole

Building a Camp Fire

A Pressure Cooker

The Deadly Fly

Mothering the Family

History of an Oyster

Remember that good speakers talk straight at their audiences. They have no mannerisms that distract attention, such as putting their hands into the pockets, twisting their fingers, or standing first on one foot and then on the other. They speak clearly. They begin their speeches well, carry them on well, end them well, and stop when they have finished. You must try to improve in these respects. Think of how you speak as well as of what you say.

11. A SCHOOLROOM CLUB

A discussion of the following questions will help you and your classmates to form a club in your room. If you already have a club, answering the questions will help you improve it. Discuss each question fully.

QUESTIONS

a. Have you ever attended a political meeting? What was done there?

b. If you have attended a meeting regarding matters of public business, tell how it was conducted. What questions were discussed? What conclusions were reached?

c. Have you ever attended a meeting of a city council? If so, what was done, and how?

d. Have you ever attended a meeting of a musical or literary society? Tell what you can remember of the program.

e. What was the title of the presiding officer at each of these meetings? What were his duties?

f. What are the duties of a secretary? of a treasurer? of a sergeant-at-arms?

g. How many of these officers are really needed at any public meeting?

h. Sometimes there are tellers. What are their duties?

i. What is a program committee?

j. What is it to make a motion?

k. What is it to second a motion?

l. May there be a debate on a motion before it has been seconded?

m. May there be a vote on a motion before it has been seconded?

n. If the debate on a motion continues too long, how may it be brought to an end?

o. May a motion be amended? How? If there is an amendment, which is voted on first—the motion or the amendment?

p. What is parliamentary law? (Use the dictionary if necessary.)

q. Have you ever heard of a little book called Robert's *Rules of Order*? If not, try to find out about it. Of what use might the book be to you?

If you have not already done so, you and your classmates will find it interesting to organize a club. It will be a valuable training for you in later life, for then you will sometimes

take part in public meetings where important matters will be discussed. Think of the following as probable items in your programs:

- Plays
- Debates
- Tableaux
- Charades
- School news
- Book reviews
- Schoolroom jokes
- Athletic drills
- Personal items of news
- Recitations (or readings)
- Songs by individuals or groups
- Original essays, stories, poems
- Instrumental music by individuals or groups
- Lessons in parliamentary law (see Robert's *Rules of Order*)
- Descriptions of things made at home and at school (such as airplanes, bird boxes, etc.)

You have had enough help. Now you should be able to do your part in organizing a club. Try to make the club activities enjoyable and profitable.

12. A LETTER TO YOU

When you have finished school, you may not write books or articles for the newspapers and magazines, but you are sure to write letters, and probably many of them. A well-written letter makes a good impression on the person who receives it. You must have practice, therefore, in the writing of letters. Suppose the following letter were written to you. Think what you might say in reply. When you have decided, write your reply.

THE HAINES OUTBOARD MOTOR COMPANY
BENTON HARBOR, MICHIGAN

March 6, 19—

Mr. Warren Gaylord
3221 Prairie Avenue
Mattoon, Illinois

Dear Sir:

Your friend Mr. Albert Raymond, who calls on us in a business way, has recently told us that you are thinking of buying an outboard motor for use in the Michigan lakes and rivers during your summer vacations. Since Mr. Raymond expresses himself as well pleased with a motor we sold him last May, he suggests that we send you a catalog of our product. We take pleasure in doing so, and shall be glad to receive your order or to answer any inquiries you choose to make.

Yours very truly,

The Haines Outboard Motor Company
by J. B. H.

You, of course, are supposed to be Mr. Gaylord. Answer some questions about the letter.

QUESTIONS

a. First consider the form of the letter. What is the letterhead? Why do business houses have letterheads? What details do they give?

b. Where is the date placed? How is it punctuated?

c. Where is your address placed? (Remember that you are Mr. Gaylord.) If "Avenue" and "Illinois" were abbreviated, what differences would there be in the punctuation?

d. What is the salutation? Where is it? What capital letters are used? What punctuation follows?

- e.* How much indentation is used for the first line of the letter?
- f.* What is the complimentary close? Where is it? What capitals are used? What punctuation follows?
- g.* The letter has two signatures. Why?
- h.* Now think of the substance of the letter. If it is clearly written, you should be able to tell just why it was written and what the writer wants. Why was it written? What does the writer want?
- i.* The letter is short. Why should a business letter be short?

THE FORM OF YOUR ANSWER

Let us suppose that you (Mr. Gaylord) do not use a letterhead. The form of your answer would be as follows:

3221 Prairie Ave.
Mattoon, Ill.
March 10, 19—

The Haines Outboard Motor Company
Benton Harbor, Mich.

Dear Sirs:

.....

Yours very truly,
(Signature)

Answer some questions.

QUESTIONS

- a.* What words are abbreviated in the heading and the address? What difference does this make in the punctuation?
- b.* Note that such words as "Avenue," "Illinois," and "Michigan" are all abbreviated in the form of your reply, while in the original letter not one of them is abbreviated. A writer has his choice; he may abbreviate or not, but he should not abbreviate some words and write the others in full. Can you give a reason why he should not do so?

THE ENVELOPES

Here are the forms for the envelopes of the original letter and the reply:

THE HAINES OUTBOARD MOTOR COMPANY
BENTON HARBOR, MICHIGAN

Mr. Warren Gaylord
3221 Prairie Avenue
Mattoon
Illinois

Warren Gaylord
3221 Prairie Ave.
Mattoon, Ill.



The Haines Outboard Motor Company
Benton Harbor
Mich.

The arrangement of the lines on the envelopes is only suggestive. A different one is permissible.

ANSWERING THE LETTER

In your reply you may want to say that you will buy the motor. If so, follow these directions.

DIRECTIONS

a. A good way to begin your reply is to thank the company for its letter and for the catalog.

b. Continue by saying that you have read the catalog with care and will buy the motor.

c. Continue by saying that a draft (or a money order, or a certified check) is inclosed.

d. End by telling when and where to ship the motor.

You may want to say you wish to make further inquiries about the motor. If so, follow these directions.

DIRECTIONS

a. A good way to begin your reply is to thank the company for its letter and for the catalog.

b. Continue by saying that you know a man who had one of the motors and had trouble with the carburetor. Ask for an explanation. Be courteous. Make it plain that you realize the difficulty may have been due to careless handling.

c. End by saying that you may purchase a motor if you are satisfied with the reply you expect to receive.

Now write your letter. Follow the forms given. Write at the blackboard or on paper, as directed. Don't make any of the blunders in English you have been taught to avoid. Don't begin all the sentences with the subject.

REVISION

First help revise the letters written on the blackboard. Afterward exchange papers with someone as before. If you find that too many sentences begin with the subject, change

some of them. Don't forget spelling, correct sentences, and penmanship.

Get an envelope, address it, insert the letter you have written, and put it away to look at later that you may note your improvement as the weeks go by.

13. MORE LETTERS

Having had one full experience in writing a business letter, you should be able to work out others without help. Here are some hints:

A letter to a correspondence school asking for information about a course in dressmaking (for girls) or in electricity (for boys)

A letter to a piano maker asking for terms on the purchase of a piano

A letter to a radio dealer asking his terms for exchanging an old radio for a new one

A letter to a boat maker asking the price of a canoe

Select one of the subjects, or another you like better, and work out your problem. If you have some real need to write and send a business letter, that would be the best kind of letter for you to write.

14. ORAL COMPOSITION

Here are more subjects for oral composition. Choose one of them, or another if you prefer.

An Ocean Liner at Dock

Gathering Clams

A Bird's Lesson in Flying

Mother Cat Teaches Her Kittens

Floods in the Big Rivers

Keeping the Furnace Going

My Views on Moving Day

A Fireless Cooker

Decreasing the Mosquito

Why My Garden Failed

Remember that you are always to give and get help. Speak carefully and listen closely as others speak.

15. LEARNING TO WRITE CONVERSATION

Here is a story that was written by a pupil. You are to read the story silently and afterward study it in conversational form.

A Thrill

While on our trip to Kansas City we saw some lights coming toward us. As it was quite dark, we could not tell what they were. When the lights were nearer, my father drove to one side of the road and turned out the lights of our machine. What a relief it was to find it was only some farmers driving their cattle to market. The lights we saw were the lights of our car reflected in the eyes of the cows.

You have probably noticed some faults in the English, such as the repetition of the word "lights," which gives an unpleasant sound, but the story is good because of the unexpected ending.

If you should turn the narration into conversation, you might have something like this:

A THRILL

Father suddenly checked the car and said, in a puzzled manner, "I don't understand those lights ahead."

"Do be careful about trains, William," Mother said, in evident anxiety. "You don't know the road, and anything might happen."

"No, I don't know the road," Father replied, "but I know the lights of a train when I see them. Those lights are something else."

"They look more like fireflies," Brother suggested.

"True," said Father.

"Stop the car at once, William," said Mother. "I'm afraid."

Father pulled out to the side of the road and stopped. The lights ahead came onward with a wavy, tremulous motion. I felt a thrill run down my back, and then up again.

Something impelled Father to turn the switch on the instrument board, and we were in sudden darkness. At the same instant the little points of fire that had frightened us disappeared, and in the darkness we dimly saw the forms of cattle moving toward us.

All at once Father burst out laughing. "Don't you understand?" he asked. "It was the lights of our car shining in the eyes of the cattle."

Answer some questions.

QUESTIONS

a. How many characters have been added by the writer of the story in conversational form?

b. Has the writer of the story in conversational form left out any facts? Has he invented any? How has he improved the story?

c. Which form of the story tells you more about the feelings of the people in the car?

d. Which form of the story ends in the more striking way? Give the reason for your answer.

e. How many paragraphs are there in the narration? How many in the other story? Why the difference?

f. In the second form of the story there are two paragraphs that have no conversation. Why were they not written as one paragraph?

WRITING CONVERSATION

You will find it interesting to write a story with conversation in it. Your directions are given on the following page.

DIRECTIONS

- a.* Select some story that you have written as narration, or a story that you have given orally and have not written.
- b.* Think how many people there are in it.
- c.* Think what the main event of the story is.
- d.* Think what the people of the story would say about it.
- e.* Have a surprise at the end if you can.

Now write your story. When you have finished, give and get help as you usually do.

16. PUNCTUATING CONVERSATION

DIVIDED QUOTATIONS

When writing your story with conversation in it, you may have made some mistakes in the use of quotation marks. If so, you should have more practice in using them before you try writing conversation again. Study the following with care:

“It is a fine day,” said Raymond.

“It is a fine day,” said Raymond, “and I am going walking.”

Answer some questions.

QUESTIONS

- a.* In each sentence what words are quoted?
- b.* In each sentence what words explain or tell who spoke?
- c.* Which of the two sentences contains a divided quotation? Why is it so called?
- d.* How many sets of quotation marks are used in the sentence that has a single quotation? in the sentence that has a divided quotation?
- e.* Why is a comma used after “day” in the first sentence? Why are commas used after “day” and before “and” in the second sentence? Think of the oral reading.

f. Suppose the second sentence were changed to read as follows: *Raymond said, "It is a fine day, and I am going walking."* How would this affect the quotation marks? Why?

Following is an exercise which will provide practice in using quotation marks. Here are the directions.

DIRECTIONS

a. Some pupil will act as scribe. He will go to the blackboard.

b. Two pupils will read the first speech and the explanation. One of them will read aloud what the speaker says, and the other will read the explanation. Thus the second example-sentence on page 26 will work out in this way:

FIRST READER: "*It is a fine day.*"

SECOND READER: *said Raymond.*

FIRST READER: "*and I am going walking.*"

c. After the readers have read the first sentence in the following story, the scribe will write the sentence on the blackboard. If he does not use quotation marks correctly, the class will help him revise his work.

d. When the sentence is correctly written, those seated will copy it on paper.

e. Then another pupil will act as scribe, and two other pupils will read the second speech and explanation. The class will study the whole story in this way.

A STORY: THE FORGETFUL BOY

It is raining, said Wilbur, and I don't know where my umbrella is.

When did you have it last? asked his sister, Nora.

One would suppose, Wilbur replied, that I had it last when it rained last, for he was always trying to be funny.

That's one point, Nora answered with a smile. Did you bring it home?

Of course, said Wilbur, since it was still raining.

If your umbrella is wet, what do you usually do with it?
his sister asked.

Put it in the umbrella rack, Wilbur replied.

Not if Mother sees you.

Where, then?

Can't you remember, Wilbur, Nora asked, from one rain to another?

Why don't you tell me where it is? Wilbur asked impatiently.

I am trying to teach you to think, Nora answered, since you seldom try to do so.

Well, where is it? Wilbur asked sullenly.

How do umbrellas dry best, Nora asked—open or shut?
And where are they put to dry?

Oh! exclaimed Wilbur, looking a bit ashamed. Then he shot into the hall and down into the basement. Soon he came back with his umbrella, and went out into the rain.

17. ORAL COMPOSITION

As you have been studying the way to write conversation, and as you will read and write many conversations hereafter, perhaps you would enjoy giving a conversational story in class. Think of some story you have written in a narrative form, and turn it into conversational form. Or think of some conversation you have recently engaged in. Choose one that really has an interesting point at the end, and one your classmates will like.

Remember what it means to speak to an audience. The people who listen want to hear something worth hearing, and they want it told in a clear, simple, natural manner. They like a clear voice. They like a speaker who stands erect and looks them straight in the eye. They do not

like a speaker who has unpleasant mannerisms, such as twisting his fingers, or shuffling from one foot to the other, or staring out of the window.

Now see how well you can do in telling your story in conversational form.

WRITING AND HELPING

Write the story you have told, using the conversational form. When you have finished, help revise the stories written on the blackboard, and afterward exchange papers with someone. Ask about any point you do not understand. Correct all the errors you find.

18. PUNCTUATION WITH "YES" AND "NO"

THE COMMA

Read the following sentences aloud:

"Are you ready, Alice?"

"Yes, I am ready."

"Is your brother ready?"

"No, he is not ready."

Why are commas used after "yes" and "no" in the sentences above?

In writing conversation you frequently use *yes* and *no*. These words are sometimes called *responsives*, that is, words used in giving responses, or answers. They have no grammatical relation with other words, and are usually read with pauses after them.

In the conversation on page 30 the words *yes* and *no* have no commas after them. The sentences are to be read aloud, and then written on the blackboard and correctly punctuated.

A CONVERSATION

"Did you see the accident, Jean?" Mr. Brooks asked.

"No I didn't, Mr. Brooks," Jean replied.

"Alice, did you see it?"

"Yes I did."

"Was it the boy's fault?"

"No I think not," Alice replied.

"Did he cross the street at the crossing?"

"No midway in the block, Mr. Brooks."

"Do you think he had a right to do it?"

"No perhaps not."

"Aren't the crossings made for pedestrians?"

"Yes I think they are."

"Was the driver going fast, Albert?"

"Yes rather," Albert answered.

"Did he try to stop?"

"Yes but he was too late."

"Do you think there was perhaps a little fault on both sides, Alice?"

"Yes I do."

"Jean?"

"Yes Mr. Brooks."

"Have you ever heard the motto 'Safety First'?"

"Yes I have."

"And you, Albert?"

"Yes of course, Mr. Brooks."

"You, Alice?"

"Yes I certainly have."

"You are right," said Mr. Brooks. "Between crossings the drivers of cars should have the right of way, since the crossings are made for pedestrians. The boy who was hurt seemed to have forgotten this."

When you write conversations, remember to use the correct punctuation with *yes* and *no*.

19. PERSON ADDRESSED**THE COMMA**

Think of these sentences:

“Are you ready, Alice?”

“Did you see the accident, Jean?” Mr. Brooks asked.

In each sentence there is the name of a person spoken to, or addressed. Who is the person in each case? Why is there a comma before the name in each case? Reading the sentences aloud will help you to determine.

Look again at the story called *A Thrill* (in conversational form) and at *A Conversation* in the preceding lesson, and find all the persons addressed that you can. These are sometimes called *nominatives of address*. You will have more about them later.

20. DIRECT AND INDIRECT QUOTATIONS**PUNCTUATION**

Think of these two sentences:

Mother said, “The postman is coming.”

Mother said that the postman was coming.

Answer some questions.

QUESTIONS

- a. Which sentence gives Mother's exact words?
- b. Which sentence does not give Mother's exact words?
- c. Which sentence would you say contains a direct quotation, or Mother's exact words?
- d. Which sentence would you say contains an indirect quotation, or does not contain Mother's exact words?
- e. Which sentence contains quotation marks? Why?
- f. Which sentence has a comma after “said”? Why?

g. In which sentence is there an additional capital letter? Why?

There are some sentences below. If a sentence contains a direct quotation, change it so that the quotation becomes indirect. If a sentence contains an indirect quotation, change it so that the quotation becomes direct. Write all the sentences and talk about them in class.

SENTENCES

1. Mother came in and said, "Dinner is ready."
2. Father replied that he was glad of it.
3. Sister said, "I am too. I'm hungry."
4. Uncle Pete remarked that he wasn't a bit sorry.
5. As we entered the dining room, Father said he smelled roast beef.
6. Sister said, "I hoped there was chicken."
7. Uncle Pete answered, "Roast beef is good enough for me."
8. Little Brother cried loudly and said, "I want chicken."
9. Mother scolded Sister and asked why she had mentioned chicken.
10. Father added that he was afraid there was going to be a scene.
11. Mother replied, "If there is, someone will leave the table."
12. Sister added, "That means you, small boy."
13. Uncle Pete remarked that Mother usually meant what she said.
14. Father observed, "She certainly does."
15. Little Brother became quiet at once and said, "Well, I'll take beef."
16. Mother said softly, "You will."
17. Little Brother added that he liked beef.
18. Uncle Pete remarked, "You like to stay at the table too."
19. Little Brother replied that he did.
20. Mother said, "Children should eat what is set before them."

21. USES OF THE APOSTROPHE

The apostrophe is such a little thing that you are likely to forget it at times. For a review, study these two sentences:

My father's house and some of our neighbors' houses were damaged by the fire.

It's a pity that the baby doesn't stop sucking its thumb.

Answer the questions below.

QUESTIONS

a. Find two cases in which the apostrophe is used to denote possession.

b. In one case the apostrophe is before the final *s*, and in the other case after it. Why?

c. When an *s* is added to a certain pronoun, no apostrophe is used to denote possession. Find an example.

d. When *it* and *is* are joined, a letter is left out and an apostrophe is used in its place. Find an example.

e. Why is an apostrophe used in "doesn't"?

You have constant need of the apostrophe in writing, especially in writing conversation, in which many words are contracted. The exercise given below and on page 34 will help you. Explain why the apostrophe is used in each word or phrase. If an apostrophe is used after an *s*, tell why. If before, tell why.

APOSTROPHE EXERCISE

Ada's parasol	My mother's fan	It's ten o'clock.
Robert's father	Girls' hats	More's the pity!
Couldn't	Won't	Aren't
Hadn't	Wouldn't	Don't
Men's clothing	Haven't	We're
I'm	He's	She's

APOSTROPHE EXERCISE — *continued*

Women's furs	A man's cane	A woman's bonnet
It's too bad	You're	They're
We'll	They'll	He'll
I'll go.	Who's that?	That's he.
Isn't	Didn't	Boys' games
My friends' books	Shouldn't	What's that?

22. WRITTEN TEST NUMBER ONE

From time to time you will be tested on what you have been studying. The first test follows. Read it through silently, think about it carefully, and follow directions.

TEST

1. *a.* If all the sentences of a composition are about the same length, will the effect be pleasant or unpleasant? Why?

b. If all the sentences begin with the subject, will the effect be pleasant or unpleasant? Why?

2. If you begin some sentences with such words as *while, if, when, as if, although, because, after, and as soon as*, will you then be getting variety in sentence structure?

3. Find two pairs of synonyms in this list of words: *windy, house, bright, breezy, desk, chalk, brilliant.*

4. *a.* Why should a business letter be short?

b. Why should a business letter be courteous?

5. Rewrite the following sentence, using quotation marks, comma, and capital letter in their proper places: *The boy replied the wind is blowing too hard for the fishing to be good.*

6. Rewrite this sentence, using quotation marks and comma correctly: *The wind is blowing too hard for the fishing to be good the boy replied.*

7. Rewrite the following sentence, using quotation marks and commas correctly: *The wind is blowing too hard the boy replied for the fishing to be good.*

8. Rewrite this sentence, using two commas correctly: *Yes I will help you my friend.*

9. Rewrite the following sentence, making the direct quotation indirect: *The postman said, "There will be no mail delivery tomorrow."*

10. Rewrite the following sentence, using apostrophes correctly in two places: *Its too bad you are not going with us, for Fathers car is big enough for all.*

Here are the directions.

DIRECTIONS

a. Head your paper as you do when you write a composition.

b. Write the answers to all the questions, numbering the answers as the questions are numbered. If a question has two parts, separate them and letter them *a* and *b*.

JUDGING YOUR WORK

After each written test your work will be judged so you will know whether you need to review.

DIRECTIONS

a. Exchange papers with some pupil.

b. Read the answer to the first question, part *a*. Talk about what is the correct answer. Someone will write it on the blackboard. Next do the same with part *b*. Now, if both parts are correct, write a *C* (meaning *Correct*) after the complete answer to the first question.

c. Do the same with the other answers. The answer to question 4 may be worded in several ways. Think carefully.

d. Count the *C*'s on the paper and write the number at the top. Or, if you prefer, grade the paper on a scale of 100 per cent. Think carefully about grading answers to questions that have two parts.

FURTHER DIRECTIONS

a. If you made 100 per cent, you need do no more; your work is done.

b. Those who did not make 100 per cent must do more work. They must copy from the blackboard the right answers to the questions they have missed, and find out why they failed. Perhaps they will have to turn back to the parts of the book that will help them. Perhaps the teacher will help them. Perhaps they will help one another. Perhaps the 100 per cent pupils will help them. At a later time, say the next day, they will rewrite the questions they missed. It would be even better for them to write similar questions, exchange papers, and write their answers. Before leaving the test, every pupil must understand all the original questions and answers.

c. If this takes class time, the 100 per cent pupils will be given other things to do, such as reading library books, studying review lessons in other subjects which they find hard, or working at the individual tasks and projects which are a part of the work in many schools.

23. A STORY BY A PUPIL

VARIED SENTENCE STRUCTURE

Here is a story for silent reading:

A River Adventure

While our family was in Momence one summer, my brother and I went for a row up the Kankakee River. All went well for a mile. On our way back the current carried us swiftly, and we thought it great fun to see the shores sliding by. We rowed as hard and as fast as we could, not looking for logs or floating trees in the water. All of a sudden the boat gave a hard jerk, knocking my brother and me off the seat. We were stuck on a log. The boat was wobbling from side to side. I was thinking it would

spill us any minute. Were we frightened? Oh, no! We tugged and pushed with the oars, but did not succeed in freeing ourselves. Hailing a man who was passing in a skiff, I asked for help. He rowed up, gave us a hard bump with his boat, and we were off the log, happy to escape a ducking. After we had thought it all over, it occurred to us that we had not even thanked the man.

Now answer some questions.

QUESTIONS

a. Find the sentences which begin with "While," "On," "Were," "Hailing," and "After." Not one of these sentences begins with the subject. Find the subject, or subjects, in each of these sentences.

b. All the other sentences begin with the subject. Find the subjects.

c. Why is it a good thing to have some sentences begin with the subject and have others begin in some other way?

d. Did you observe in the story that where the excitement is strongest the sentences are shortest? This is good, because you are likely to use short sentences when you are excited. Where are these short sentences?

e. If all the sentences were about the same length, what would be the effect?

f. How can you get good variety of sentence structure?

24. ANOTHER STUDY OF THE STORY

WRITING CONVERSATION

Now you will turn the story into conversational form, just as the story called *A Thrill* was turned into conversational form. (See page 24.) Talk about the questions and directions in class.

QUESTIONS AND DIRECTIONS

- a. Like all stories, this one has a beginning, a middle, and an ending. What are they?
- b. How many people are there in the story who may be expected to do some talking? Who are they?
- c. Think how the conversation might begin. Some pupil will go to the blackboard to act as scribe. He will remain there to write the whole story as you and your classmates compose it. Talk about each step.
- d. Think how the conversation should continue in order to have a good middle and a good ending. Tell not only what was said, but who said it, how he said it, and what was going on when he said it.
- e. Don't forget to end the story well. The narration gives you a good hint.
- f. What exercises have you had recently that will help in matters of paragraphing and punctuation? Don't forget to make correct use of them.
- g. Finally, copy the whole story on paper and keep it for future use.

25. OTHER STORIES IN CONVERSATIONAL FORM

Think of some good story that has been written by a member of your class. The author will copy it on the blackboard, and you will write it in conversational form as you did *A River Adventure*.

This is a good exercise to keep up for a number of days. It is also a very good exercise to come back to once in a while.

26. A STORY FROM A PICTURE

Do you think you could write a story that would interest your small brother or sister, or the children of the lower grades? Try.



Study the picture above. Notice carefully what the details of it are, then talk about the questions.

QUESTIONS

- a. What kind of prey had the spider caught in his web all summer? Did he feel confidence in himself?
- b. What unusually loud buzzing did he hear one day? What did he think of the dinner ahead of him?
- c. As the bumblebee came near, what did the spider say to coax him into the web? What did the big bee reply?
- d. How did the big bee get into the web?
- e. What did the spider do then?
- f. How did the fight go on? What did the two insects say to each other as they fought? Were both boastful, or was one modest?
- g. Which insect won the fight? How? Study the picture.

- h. What happened to the web?
- i. What did the victor say at the end?

Follow the directions given below.

DIRECTIONS

- a. Write your story. Take great care in writing the conversation.
- b. Exchange papers with someone and read his story to the class if it is particularly good.
- c. The class will decide who has written the best story, and the author will copy it on the blackboard.
- d. Help revise his story. Perhaps it can be improved by taking certain parts from some of the other stories.
- e. After the story has been revised, make a copy of it.
- f. Take your copy home and read the story to your small brother or sister, if you have one. Perhaps the teacher of a lower grade will allow the author to read the story to her class. He will report what the children said about it.

27. ORAL COMPOSITION

A SHORT ANALYSIS

Read the following with care:

My Father's Business:

- 1. What my father's business is, and what his daily duties are
- 2. What I sometimes do to help him
- 3. Why I expect, or do not expect, to enter the business with him when I finish my school life

What I Learn from Mother:

- 1. My mother's duties as a housekeeper; what she does
- 2. What I sometimes do to help her
- 3. The most valuable things I have learned from her

Now take a few minutes for thinking. Remember that here are two short analyses of subjects for oral composition. Think what might be said on each topic.

You may not have an opportunity to speak, since there will not be time for all. However, you will be expected to listen very closely. Make notes so you will remember what each speaker says and how well he expresses himself. When the speaking has ended, help each speaker as much as you can. The most important thing for you to consider is how well he divided his composition into parts and how well he explained each part. Why is this important?

28. ORIGINAL ANALYSES

Here are several subjects. Choose one for the purpose of making an original analysis. Try to think how the subject may be divided. What parts does it have? Ask for help if you need it.

Helping the School Along

The Parts of a Radio

Winter Sports

Summer Sports

Learning to Play the Piano

Learning to Play the Violin

Books I've Read Lately

Tasks I Have Accomplished

Some Houses I Like, and Why

29. THE USES OF GRAMMAR

A sentence is very much like an automobile, because it is composed of parts that work together. If any necessary part of an automobile or a sentence is lacking or out of order, something is sure to go wrong.

There are many people who can drive automobiles but cannot repair one. There are people who can use sentences but cannot repair one. In this book there is much that

will enable you to repair your sentences and will gradually enable you to use sentences that will not need repair. You will also have practice in writing the same sentence in different ways, so that your composition may have a pleasing variety.

Grammar is the science of the sentence. In case you study foreign languages hereafter, your study will be easier if you have a fair understanding of English grammar, for there are parts of grammar that are common to all languages. For example, it is impossible for sentences in any language to be without subjects and predicates, or without nouns, pronouns, and verbs.

Discuss the uses of grammar in class. Your teacher may tell you of some uses you do not know about.

30. BRIEF REVIEW OF GRAMMAR

SUBJECT, PREDICATE, NOUN, PRONOUN, MODIFIERS

Consider these sentences:

The farmer's boy saw a woodchuck run into a hole.

Edwin saw a woodchuck run into a hole.

He saw a woodchuck run into a hole.

Now answer some questions.

QUESTIONS

a. How do you recognize a sentence? What is a sentence? If "saw" were taken out of the first sentence, would the remaining words be a sentence? If "run into a hole" were taken out of the first sentence, would the remaining words be a sentence? Give reasons.

b. Can you make up similar questions about the second sentence? the third? Try.

c. What is the complete subject of the first sentence? (Who "saw"?)

d. What is the simple subject of the first sentence? That is, what is the most important word in the complete subject?

e. What is the complete predicate of the first sentence? (What did the "boy" do?)

f. What is the simple predicate or predicate verb of the first sentence? That is, what is the asserting word?

g. What adjectives modify the simple subject of the first sentence? That is, what words tell *what* "boy" is meant?

h. What adverbial phrase modifies the verb *run* in the first sentence? That is, what words help out "run"?

i. The simple subject of the first sentence is a noun, that is, a *name*. What is the word?

j. One word is both the complete and the simple subject of the second sentence. What is it? Why is it a noun?

k. One word is both the complete and the simple subject of the third sentence. What is it? It is a pronoun because it is used in place of a noun. What noun is it used in place of?

l. What nouns besides those already mentioned are in the three sentences?

If you can answer all these questions correctly, you can do any work in grammar that follows.

31. THE KINDS OF THOUGHT EXPRESSED BY SENTENCES

THE PROPER END PUNCTUATION OF EACH KIND

Read the following sentences silently and notice the punctuation marks after them. Then answer the questions that follow.

This is the house that Jack built.

Is this the house that Jack built?

What a fine house Jack built!

Build a house, Jack.

QUESTIONS

a. One of the sentences is said to be *interrogative*. An *interrogative* sentence is one that asks a question. What punctuation mark follows an *interrogative* sentence?

b. One of the sentences is said to be *declarative*. A *declarative* sentence is one that states a fact. What punctuation mark follows a *declarative* sentence?

c. One of the sentences is said to be *exclamatory*. An *exclamatory* sentence is one that expresses strong feeling. What punctuation mark follows an *exclamatory* sentence?

d. One of the sentences is said to be *imperative*. An *imperative* sentence is one that expresses a command or makes a request. What punctuation mark follows an *imperative* sentence?

STUDY OF END PUNCTUATION

Now you will study the different punctuation marks that are used at the ends of sentences. Read the directions.

DIRECTIONS

a. Read silently the passage that follows these directions.

b. If you wish to ask and answer any questions about it, do so.

c. A pupil will read the first sentence aloud. He will tell whether it is declarative, interrogative, or exclamatory, and he will name the punctuation mark that follows it. Another pupil will take the next sentence, and so on to the end. Follow very closely and be ready to correct any error that is made.

d. Now see whether you can tell why you were asked to make this study.

Make sure you can follow the directions.

A MONARCH IN PRISON

Have you ever seen a lion in a circus? Have you noticed how he walks to and fro in the cage as if he were seeking a loosened bar? He hardly sees the people who crowd up to the

rope that is stretched before the line of wagons. He seems to look beyond this curious throng. Is it the jungle he sees, with its tangle of tropical vegetation, its serpents winding through the damp weeds, its monkeys jumping among the trees, its gazelle, with wary look, feeding where the grass is richest? Stand still, and observe him closely. How deep his eyes are! They look like two fierce yellow pools in a tangle of yellow grass. And they are sad eyes—very sad! For they gaze beyond the people, and the cages, and the tent walls, to the old free life—the night hunt, the deep draft at the river, and the long sleep when the sun is hot. If you should meet him there, you would not look upon him so calmly. Those jaws would make short work of you.

Suddenly a monkey in a cage near at hand utters a loud and angry screech. A panther answers from across the tent. An elephant trumpets in alarm. There is a screaming of parrots and cockatoos. Then our lion opens his great mouth, and the whole captive jungle is in one long, resentful, rebellious uproar.

32. THE IMPORTANT THINGS IN LETTER WRITING

When you write a letter, there are two highly important things for you to remember:

First: What would my correspondent like to know?

Second: How can I best tell him what he would like to know?

You have had enough practice in writing letters to be able to write one without further help. As you do so, think carefully about the two important matters just mentioned. Think also about capitalization and punctuation.

HINTS FOR LETTER WRITING

On page 46 are some hints for the subject matter of letters. Follow one of them, decide what your imaginary

correspondent would like to know, and then write your letter in your best manner.

Thanking some friend for a gift he or she has sent you
Thanking some friend for the pleasant time you had while
visiting him or her

Writing home when you are away

Inquiring about an error in a bill of goods that you ordered
from a business house

Your teacher will tell you whether to write at the blackboard or at your seat.

REVISION

Consider the letters written on the blackboard. If they are letters of friendship, what should their form be? If they are business letters, what should their form be? Revise your own letter if you can make it better.

33. OTHER LETTERS

As it will be well to spend several days in writing letters, follow another of the "Hints" and work it out in the same way. Perhaps you will want to choose a subject of your own instead of one of those given in the book.

34. FRIENDLY BUSINESS LETTERS

Sometimes you have occasion to write to your friends on matters of a business character. Suppose, for example, that you are making a collection of stamps, or of post cards, or of some other things that young people like to collect. Suppose you have duplicates of some of the items in your collection and would like to exchange them with a friend who lives at a distance.

What kind of letter would you write? Would you not tell something to your friend about your own collection? Would you not tell what duplicates you have to exchange? Would it be convenient for your friend if you should write the names of your duplicates in a column?

Or suppose you have something that you would like to sell, say a bicycle, or a pair of skates, or a scout suit. What kind of letter would you write to a person who might be willing to buy what you have? Should you describe the article?

Choose a similar subject and write your letter. Don't forget to give and get help, for that is the way to learn to write clearly and correctly.

35. WRITTEN TEST NUMBER TWO

If you do not remember exactly how to work out the following test, review the directions for the first test. (See page 35.)

TEST

1. Think of *The Sports I Like Best* as a subject for a composition. Divide it into three main parts. (For help, refer to *Oral Composition, A Short Analysis*, page 40.)

2. Copy the following sentence; underline the simple subject once and the predicate verb twice: *Some big boys were playing in the school yard.*

3. What two words modify the simple subject in the same sentence?

4. What short group of words modifies the predicate verb?

5. Underline the simple subject once and the predicate verb twice in this sentence: *Where were you this morning?*

6. In the following sentence is the simple subject a noun or a pronoun? *She comes to see us occasionally.*

7. Copy the following sentences and supply the proper punctuation marks at the end: *Where are my rubbers Bring them to me*

8. Do the same with this sentence: *What a hot summer we're having*

9. Do the same with this sentence: *I have forgotten to bring my umbrella*

10. What are the two most important things to think of in writing letters?

JUDGING YOUR WORK

Judge the work of some pupil, and let him judge yours as before. Your answer to the first question may be very different from the answers of the other pupils, and yet it may be correct. Likewise your answer to the tenth question may be worded differently from theirs.

Remember that if you do not make a perfect score at first, you must try again and keep on trying until your score is perfect. You must form the habit of remembering and using what you have studied. Refer to *Further Directions* on page 36.

36. ANALYZING A SUBJECT

TABLES OF CONTENTS

Take out your geography and turn to the contents. Look it over carefully and then answer some questions.

QUESTIONS

a. Into what main divisions is the contents of the geography divided?

b. Into what parts is each of the main divisions divided?

c. Are these subdivisions divided into still shorter divisions in the contents? If they are, select one and tell what the topics are.

d. Find the *Panama Canal* in the index. Open your books at the proper page. Read the topic headings. Select several of them and tell how many paragraphs there are in each topic heading.

e. Look at the headings through several pages. Why are they printed in different sizes of type?

The person who wrote the book analyzed his subject. That is, he divided it into its main parts, its main parts into their lesser parts, and so on.

37. ANALYZING A SPECIAL SUBJECT

THE PANAMA CANAL

It is very easy to analyze a subject if you know anything about it. All you have to do is to think of the parts into which the subject may be divided and to tell what you know of each part. If you do not know much about a subject, you have books from which you may learn. Below there are some titles you might use in an analysis of the subject *The Panama Canal*.

THE PANAMA CANAL

- A. Discovery of the Isthmus of Panama
- B. Why a canal across it was thought to be desirable
- C. The French attempt to dig a canal
- D. How we acquired the French rights
- E. Digging the canal
- F. Physical features of the canal
- G. Commercial uses of the canal

You will spend the language period for several days in working out this simple analysis. It is not important that the work be done quickly. It is important that it be done well. Directions follow.

DIRECTIONS

a. The teacher will divide the class into seven parts as nearly equal as possible. She will assign a topic to each part.

b. Take out your history, geography, or any other book you have that may contain the information you need. Look up your topic in the index. Learn all you can about it. Make notes. The other pupils will do the same.

c. When all have finished their preparation, two or three pupils who were assigned the first topic will take turns in telling what they know. If any one of them does not stick strictly to his subject, tell him about it. Think which pupil gives the most interesting information.

d. After the first topic has been finished, the other topics will be taken up, one by one, in the same way.

e. Now you will write on the topic you have studied. You must decide whether your material should be written in one paragraph or more. You will write at the blackboard or at your seat, as directed by the teacher.

f. Help revise the topics written on the blackboard. Then exchange papers with some pupil.

g. Collect pictures with which to illustrate what you have written. Post cards are good. Advertisements in the magazines often contain interesting pictures.

h. You will now paste your pictures on sheets of foolscap or other large paper, and copy your composition in the spaces not covered by the pictures.

i. Finally, the class will select the best composition on each topic. Some pupil will bind all the best compositions into a book with a cover of colored paper. Another pupil will letter the title, *The Panama Canal*, on the cover, and add a design, or perhaps a picture from a magazine. The teacher will keep the book to compare with later work.

Of what benefit is this language experience to you as a speaker and writer?

38. ORAL COMPOSITION

ANALYZING SUBJECTS

You and your classmates will again work together in analyzing a subject for composition. You will make a simple analysis with as little help as possible and use it for oral composition. Choose one of the following subjects:

*A Sailor's Work**Early American Explorers**Our Bread Supply**The Duties of the Farmer**Colonial Life**Causes of the American Revolution**Our Metal Supply**Why the People Should Rule**Our Waterways**Presidential Elections*

When you have chosen a subject, talk about the several parts into which it may be divided. Some pupil will write the parts, or topics, on the blackboard. Study the topics for several minutes and then talk on the subject. Cover every topic as well as you can. Next several of your classmates will speak. Listen closely and think how well each of them follows the outline. Call a speaker's attention to any topic he overlooks or fails to cover fully.

39. THE PARTS OF SPEECH

FUNCTION

Think of the word "man" in these sentences:

This man is a soldier.

The man power of this nation is great.

The boys will man the boat.

Now answer some questions.

QUESTIONS

- a. What is the subject of the first sentence?
- b. What is the subject of the second sentence? What word

modifies, or helps, the subject? In other words, what word tells what kind of thing the subject is?

c. What is the predicate verb of the third sentence? As the predicate verb consists of two words, tell which of the two is the same as the subject of the first sentence and the modifier of the subject in the second sentence.

If you have answered the questions correctly, you will see that the same word may have different *functions*, or *uses*, in different sentences. If a word is used as a noun, it *is* a noun; if it is used as a modifier, it *is* a modifier; and if it is used as a verb, it *is* a verb. You give a word a name, that is, you tell what *part of speech* it is, by finding out what it does in a sentence.

Study the italicized words in the following sentences. Give their function, or use. That is, tell whether they are nouns, modifiers of nouns (adjectives), or verbs. When you say that a word is a noun, or a modifier of a noun (adjective), or a verb, you are telling what part of speech it is.

SENTENCES

1. The *sail* of our boat is old.
2. We *sail* our boat down the bay every morning.
3. A *sail* salesman was here today.
4. *Iron* is an important metal.
5. This hammer has an *iron* handle.
6. Mothers *iron* our clothes.
7. The *run* this morning was a fast one.
8. Engineers *run* their engines.
9. The *snow* man is melting.
10. *Snow* is falling.
11. It will *snow* today, I think.
12. This *lamp* doesn't burn well.

13. The *lamp* post is broken.
14. The *fence* is in need of paint.
15. The *fence* post is decayed.
16. The farmer will *fence* his new field.
17. That *picture* was painted by a friend of mine.
18. Can you *picture* a moonlight scene in your mind?
19. The *picture* frame needs mending.
20. *Picture* a moonlight scene in your mind.

This lesson should teach you to think what a word does in a sentence before you say what part of speech it is.

40. NOUNS

HOW TO DEFINE THEM

Though a noun is used in different ways, it is that part of speech most commonly used as a subject or as an object. A noun is always a name, as *man*, *mountain*, *Clara*, *America*, *duty*, *health*, *hurricane*.

You should define a noun by using another noun of similar meaning in the definition. If you should say, *A hurricane is when the wind blows very hard*, you would not be defining a noun properly. But if you should say, *A hurricane is a very violent whirlwind accompanied by rain, lightning, and thunder*, you would be giving a very good definition, for you would be using another noun, *whirlwind*, to explain *hurricane*. To cut the definition short, you might say, *A hurricane is a whirlwind*. You would then be using one noun, or name, to define another noun, or name.

Complete the sentences you find on page 54. Write them on the blackboard or on paper, as the teacher directs. Use the dictionary if you need it. Every sentence you write will be a definition of a noun.

SENTENCES

- | | |
|------------------------|------------------------|
| 1. An aëroplane is —. | 16. A pudding is —. |
| 2. An eagle is —. | 17. Glaciers are —. |
| 3. A hobbyhorse is —. | 18. Fascination is —. |
| 4. A key is —. | 19. An assembly is —. |
| 5. A harvest is —. | 20. A kennel is —. |
| 6. Camels are —. | 21. A school is —. |
| 7. Duty is —. | 22. Plows are —. |
| 8. Parades are —. | 23. Republics are —. |
| 9. The president is —. | 24. An island is —. |
| 10. Mollusks are —. | 25. Mice are —. |
| 11. A monarch is —. | 26. A fleet is —. |
| 12. A garrison is —. | 27. A peninsula is —. |
| 13. Kine are —. | 28. A clock is —. |
| 14. Copra is —. | 29. Reforms are —. |
| 15. Mathematics is —. | 30. A definition is —. |

QUESTION

Why is either *is* or *are* used in every definition above?

41. GENDER AND NUMBER OF NOUNS

If a noun means one thing of a kind, as *boy*, it is said to be *singular*. If a noun means two or more things of a kind, as *boys*, it is said to be *plural*.

If a noun means a male, it is said to be *masculine*. If a noun means a *female*, it is said to be *feminine*. If a noun stands for a thing that has no sex, it is said to be *neuter*. Then there are three genders—*masculine*, *feminine*, and *neuter*.

There are a very few exceptions in our language in the matter of gender. Thus a ship is called *she* (feminine), the moon is called *she*, and the sun is called *he* (masculine), while each of the three is really *it* (neuter).

The gender of nouns will cause you very little trouble, but you may enjoy the following exercise. Several words will be assigned to you to find their gender and number. Some of the words are masculine, some feminine, some neuter. Some are singular, some plural. If you are assigned a singular word, write its plural as well as its singular form. If you are assigned a plural word, write its singular as well as its plural form. If a word assigned to you has both a masculine and a feminine form, write both. Use your dictionary if necessary.

queen	fathers	boy	tree	cattle
masters	actress	prince	turkey-hen	bachelor
hero	newspaper	lamps	John	Mabel
men	children	countess	cook	heir
Edwin	canary	bottle	emperor	manservant
buck	peacock	house	pullet	hen
lady	lass	nephew	duke	drone

Did you notice that some of the above words may be either masculine or feminine, as *cook*? The only way you can determine the gender of such a word as *cook* is to observe whether it refers to a male or a female when used in a sentence.

42. PLURALS OF NOUNS

DICTIONARY WORK

Most nouns form their plurals by the addition of *s* or *es*. Examples: *cloud, clouds; box, boxes*. A very few add *en*. Examples: *ox, oxen; child, children; brother, brethren*. (What is the difference in meaning between *brothers* and *brethren*? Consult the dictionary.)

On the next page you will find a list of words. All the

words are the singular forms, and you are to find the plurals. Here are your directions.

DIRECTIONS

a. Look over the list of words under the heading *Singular*. Someone will copy the list on the blackboard. To the right he will write *Plural*.

b. Now look in the dictionary. Find out how to spell the plurals of the words in the list. The teacher will ask some pupil to write the plurals to the right of their singular forms and under the word *Plural*. Watch closely for errors.

c. When you have finished studying the words in the list, try to form a rule for the spelling of the plurals.

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
beef		calf	
knife		loaf	
life		self	
sheaf		shelf	
wife		wolf	
half		leaf	

Would you call these common or uncommon words? Do you ever have occasion to use them when you are writing? Have you fastened them in your mind so that you can never forget them?

43. A SPELLING LESSON

PLURALS OF NOUNS

There are two lists of nouns on page 57. The singular of every noun ends in *o*, but in one list the plurals are formed by the addition of *-s* and in the other of *-es*. The spelling of these words, both singular and plural, must be committed to memory. After all pupils have studied the words, the boys will line up against the girls for a spelling match.

FIRST LIST

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
cameo	cameos	canto	cantos
silo	silos	piano	pianos
solo	solos	zero	zeros

SECOND LIST

buffalo	buffaloes	cargo	cargoes
hero	heroes	grotto	grottoes
motto	mottoes	Negro	Negroes
potato	potatoes	tomato	tomatoes

Have you ever had to look up any of these plurals in the dictionary when you were writing? Have you ever misspelled any of them?

44. A SPELLING LESSON

PLURALS OF NOUNS

The nouns in the following list are the same in singular and plural:

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
deer	deer	fish	fish
grouse	grouse	swine	swine
sheep	sheep	trout	trout

How many of these nouns are the names of animals? Use the words for a spelling lesson.

45. A SPELLING LESSON

PLURALS OF NOUNS

Find the plurals of these nouns by consulting the dictionary: *lady, monkey, money, spy, fly, reply, key, attorney, sky, army*. You will find that some of these words form

their plurals in one way and some in another. Try to make rules for the formation of their plurals.

46. COMMON AND PROPER NOUNS

CAPITAL LETTERS

When you are speaking, you do not need to know what a common noun is and what a proper noun is; but when you are writing, you do, because proper nouns always begin with capital letters and common nouns do not unless they are the first words in sentences or the first words in lines of poetry.

Think of these sentences:

My brother goes to high school.

My brother goes to the Calumet High School.

My father works on the railroad.

My father works on the New York Central Railroad.

Answer some questions about them.

QUESTIONS

a. Think of the first sentence. Can you tell what high school the brother attends? Can you tell in the second sentence? Why?

b. Think of the third sentence. Can you tell which railroad the father works on? Can you tell in the fourth sentence? Why?

c. *Proper* means *own*, or *one's own*. Which is the *own* name of the high school? of the railroad? In other words, what is the *proper* noun in each case?

d. If you are a boy, what is your *own* name? Is *boy* a common or a proper noun? Is your own name a common or a proper noun?

e. If you are a girl, what is your *own* name? Is *girl* a common or a proper noun? Is your own name a common or a proper noun?

f. School is a common noun. What proper noun names your school? (Remember that the name may be more than one word.) What capital letters should you use when you write it?

g. Church, town, city, and state are common nouns. Think of *your* church, town, city, state. Write their proper names on the blackboard.

47. COMMON AND PROPER NOUNS AGAIN

CAPITAL LETTERS

Below and on page 60 you will find some sentences. Each one begins with a capital letter, but there are no other capital letters in them. You are to write the sentences, and use capitals for the proper nouns, whether they consist of one word or more than one word. Write at the blackboard or at your seat, as directed.

SENTENCES

1. We saw *anna* and *grace* coming to school.
2. My sister goes to the *washington* high school.
3. When *charles* finishes grammar school, he is going to high school.
4. My father went through the university.
5. My mother is a graduate of *vassar* college.
6. After his college days, my father went into the employ of the *illinois central* railroad.
7. We attend *st. paul's* church.
8. We attend church regularly.
9. My uncle's business is called the *sisson* hardware company.
10. This man's son is setting up an independent hardware company.
11. Our motor car is a *buick*.
12. Mother buys our food at the *lehman* grocery and market.
13. Father pays by checks on the bank.
14. This institution is called the first national bank of *wheaton*.

15. The water in our home is supplied by the bloomington water works.
16. My brother sam reads the chicago evening news.
17. Our electricity comes from the pearson electric company.
18. This man lives in a white house.
19. The president lives in the white house.
20. *Mary* and *john* are proper nouns, but *girl* and *boy* are common nouns.

It will do you very little good to have studied this exercise unless you think of it when you are writing. You must remember to begin proper nouns with capital letters. If a noun consists of more than one word, begin each important word with a capital letter. Examples: *University of Michigan, Indiana University, United States of America, District of Columbia, New York Times, Church of the Nativity, North Dakota, South Carolina, New Hampshire, West Virginia, New Mexico.*

48. WRITTEN TEST NUMBER THREE

Here are the questions on subjects you have recently studied.

TEST

1. Tell whether "iron" is subject, verb, or modifier in *Tailors iron clothes*.
2. Tell whether "iron" is subject, verb, or modifier in *This iron is hot.*
3. Tell whether "iron" is subject, verb, or modifier in *The iron handle of my hammer is broken.*
4. Tell whether "wagon" is subject, verb, or modifier in *Wagon tracks are easily seen in this soft mud.*
5. Tell whether "wagon" is subject, verb, or modifier in *The wagon is coming.*

6. Define the following nouns: *desk, chair, blackboard, chalk, book.*
7. *a.* Write the plural of *child, bottle, knife, leaf, beef.*
b. Write the singular of *wolves, buffaloes, silos, flies, monkeys.*
8. *a.* What is a proper noun?
b. Copy each of the following words, or groups of words, that you consider proper nouns, and begin them with capital letters: *bob acres, india, cat, cotton, alice, vermont, san antonio.*
9. Rewrite, using the proper capital letters: *My brother tom attends indiana university at bloomington, indiana.*
10. Suppose you were going to write a composition on *Games I Have Played.* Make an analysis of the subject, using at least five parts, or subtopics. Write them in a column, and letter them A, B, etc.

JUDGING YOUR WORK

Exchange papers with someone as usual. If you do not make 100 per cent at first, you must try again. If you do make 100 per cent, keep busy with something worth while as others work on the test again.

49. A POEM FOR STUDY

Read the following poem silently—two or three times if necessary. It is one of the best known poems in American literature, so you should know it well. Think what it means.

ELDORADO

Gayly bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.

But he grew old,
This knight so bold,
And o'er his heart a shadow
Fell as he found
No spot of ground
That looked like Eldorado.

And, as his strength
Failed him at length,
He met a pilgrim shadow:
"Shadow," said he,
"Where can it be,
This land of Eldorado?"

"Over the Mountains
Of the Moon,
Down the Valley of the Shadow,
Ride, boldly ride,"
The shade replied,
"If you seek for Eldorado!"

— EDGAR ALLAN POE

Answer some questions.

QUESTIONS AND DIRECTIONS

- a. Find the meaning of "Eldorado" in the dictionary or in some other book of reference. If there are other words whose meanings you do not know, study them also.
- b. What was the knight hunting for? How long had he hunted for it? What stanzas tell you?
- c. What directions did he receive for finding Eldorado? Was the task easy or difficult? Why?
- d. How do you think the directions must have affected the knight? Did they make him merry or sad? Which stanza seems to answer these questions?

e. What is the real meaning of the poem? Think carefully.

f. A poem, like a piece of prose, can be analyzed, each stanza being a division of the whole subject. The first stanza of *Eldorado* sets forth this idea: *The knight searches for Eldorado*. What does the second stanza set forth? the third? the fourth? Express each idea in a sentence. Write these topics and letter them A, B, C, and D. Then look at the topics and see whether they make a good analysis of the poem.

g. What lines rime in the first stanza? Do the corresponding lines in the other stanzas rime?

h. Which lines in the stanzas are longest? which shortest?

i. Look at the poems in your reader. Are their lines of the same length as those of this poem? Do the same lines rime? Are all poems the same, or do they differ in form?

j. What is a poem? Think the question over carefully.

If you like this poem, it would be a pleasure to commit it to memory. At least you should practice reading it aloud until you can read it with sympathy and expression. Think of the meaning as you read. It is quite worth while to learn to read poetry well.

50. IMAGINARY JOURNEYS

You cannot hope to write of such a wonderful quest as Poe has told of in his "Eldorado," but you may write of some imaginary journey. If, in addition, you can write of a journey with an interesting purpose, so much the better. Choose one of these titles:

A Journey to the Moon

A Journey to the Sun

From Alaska to Asia

The South Seas from the Air

Riding on a Sunbeam

A Flight across the Rockies

Traveling to Little America

A Flight above the Clouds

Around the World in a Day

In a Submarine

With one of these subjects, you can imagine many interesting things. Think how you would travel. Think who your companions would be. Think what you would see and do. Think what purposes you might have in making your journey.

You may be able to tell a fairly good story with very little planning, but you will do better when you have the leisure to think everything out with care. Take plenty of time for thinking.

Here is good opportunity to try the poetic form if you like. Don't use awkward expressions, however, just to make words rhyme.

51. ANALYZING A SUBJECT

WASHINGTON AND LINCOLN

Turn back to page 50 and reread the directions following the analysis of *The Panama Canal*. Use the same directions in working out this analysis.

- A. Washington's boyhood
- B. Lincoln's boyhood
- C. The wealth of the Washington family
- D. The poverty of the Lincoln family
- E. Washington's patriotism; his fight for independence
- F. Lincoln's patriotism; his fight to preserve the Union
- G. Patriotism as a virtue of both rich and poor

In addition to what you have read on page 50, think also of the following.

QUESTIONS

- a. The first and the second topics given above make a contrast. Explain.
- b. The third and fourth topics make a contrast. Explain.
- c. The fifth and sixth topics do not make a contrast, but a point of similarity. Explain.

d. The seventh topic stands by itself. Why does it make a good conclusion for the analysis?

e. Think of the paragraphing of each topic. You might have just one paragraph for each topic, or you might have more than one. It all depends on how much you have to say and on whether you cover more than one subtopic under each topic. Think out each case through a discussion in class.

Study your problem and do your work as well as you can. As you study many of your lessons, you can use analysis to a good advantage.

52. ORAL COMPOSITION

Now you and your classmates will work together in analyzing a subject for oral composition. Take one of the following subjects, or choose one more to your taste.

Why Rules Are Necessary in Schools

Why Laws Are Necessary in Any Country

Why the People Should Choose the Lawmakers

Why Telephones Are Useful

Why the Radio Is Educational

Why Policemen Are Necessary

Why Farms Are Necessary

Why Music Should Be Studied in School

Talk about how the subject may be divided into parts. Some pupil will write the parts, or topics, on the blackboard in a column. Look at the topics for a few minutes and think what you can say about each. Then speak on the subject, being careful to cover each topic fully. Listen as your classmates speak, and note how well they cover all the topics.

If you have time, you may write the story on paper, and afterward attend to the matter of revision.

53. A SPELLING LESSON*Principal* AND *Principle*

Principal means *chief*. The *principal* of a school is the chief person of a school. In problems of arithmetic the amount of money lent is the *principal*, or *chief* amount, as opposed to the interest, which is a much smaller sum.

Principle means *a law of action or of conduct*. Thus we speak of the *principles* of conduct or the *principles* of government. We say also that this or that man is a man of good *principles*, or high standing.

Some sentences follow. Use the words *principal* and *principle* (or *principles*) in the blank spaces. Write the sentences on the blackboard or on paper, as directed.

SENTENCES

1. One of the — of our Constitution is that a government derives its power from the consent of the governed.
2. Another — idea is that all men should have the same rights.
3. One of the — men who influenced the making of the Constitution was Alexander Hamilton, who believed in the — that there should be a strong central government.
4. Another — of our Constitution is that some of the sovereignty should be reserved to the states.
5. There has always been a conflict between these two —.
6. Another — idea of the Constitution is the — that the taxing power should belong to Congress.
7. The taxing body is the — power of any government.
8. The — of universal suffrage is another of our — ideas.
9. The — men of the Revolutionary period discussed and adopted these — in the Constitutional Convention.
10. These — have made our government the — one of all the world.

Hereafter, when writing, if you remember this lesson, you will always be able to use correctly two words that are often used incorrectly.

54. TOO MANY SUBJECTS

Think of these sentences:

My brother has the whooping cough.

My brother he has the whooping cough.

Answer some questions.

QUESTIONS

- a. One sentence has one subject. What is it?
- b. One sentence has two subjects. What are they?
- c. Why is one subject enough?

Supply one subject in each of the following sentences.

SENTENCES

1. My — is coming tomorrow.
2. After dinner my — is going to the city.
3. Your — has my bicycle.
4. Our — bought a new hat this morning.
5. My — is a banker.
6. Your — is a friend of mine.
7. Their — is coming to visit them.
8. My — has had his house painted.
9. My — has a curly tail.
10. My — chases her tail.
11. Our — gives good milk.
12. My old — likes green grass.
13. Our — lay many eggs every day.
14. My little — plays with the girls.
15. My — needs a new tire.
16. My — doesn't approve of picture shows.

17. My —— isn't at home.
18. Our —— needs a coat of paint.
19. My new —— is red.
20. This —— needs but one subject.

If you have the habit of saying *my brother he* or *my sister she*, break it at once. One subject is enough.

55. WRITTEN TEST NUMBER FOUR

Work out your test in the usual way.

TEST

1. With what kind of letters do lines of poetry begin?
2. What is *rime*, or *rhyme*? Remember that you are to define a noun.
3. Make an outline of a composition to be called *A Friend of Mine*. Let it have four parts, each having a title that will suggest something interesting about your friend.
4. Copy, and choose the right word:
 - a. *The* (principal, principle) *man of the town was the blacksmith.*
 - b. *You had better follow the* (principal, principle) *that economy is a great virtue.*
5. Copy and choose the right word:
 - a. *You do not understand the very first* (principles, principals) *of arithmetic.*
 - b. *The* (principals, principles) *of our two schools are having a conference.*
6. Copy and underline the simple subject: *There are two trucks before the door.*
7. Copy, choosing one subject: (Billy, Billy he) *is in a bad humor today.*
8. Use one subject in: *My —— is away from home.*
9. Use one subject in: *Her —— is baking a cake.*
10. Use one subject in: *The —— is crowing in the barnyard.*

JUDGING YOUR WORK

Exchange papers with someone as usual.

Do you find that the tests are good reviews? Remember that if you do not score 100 per cent, you need more work. If you do score 100 per cent, find something profitable to do while the review goes on for those who need it.

56. A SCHOOLBOY'S POEM

A boy in school was listening to the pit-pat of the rain on the roof and against the windowpanes. It made him think of rats and mice pattering over the floor. Soon he began to write a poem. This is what he wrote:

MY IMAGINATION

Pitter pit pat, what was that?
Was it a mouse or was it a rat?
The wind gave a groan,
And the house made a moan,
I was all by myself, with no one at home.
Then came the horrible patting once more,
Then came a wind that blew open the door.
The fire cast shadows all through the house,
And in a dark corner there scuttled a mouse.
My hair stood up like the teeth of a comb,
I was all by myself, with no one at home.

Answer some questions.

QUESTIONS

- a. Why is the title a good one?
- b. Is the poem itself good? Why?
- c. A line near the beginning is repeated at the end. Do you like the repetition? Why?
- d. Does the poem remind you of any experiences of your own?

- e. What does *weird* mean? Is this poem weird?
- f. What details does the writer use to give this effect?
- g. The lines rhyme mainly in pairs. What does this mean?
- h. Are all the lines the same length?

Do you think you can write a poem as good as this one?
There is nothing like trying.

DIRECTIONS

- a. Think of some exciting experiences you have had. If possible, choose one that you have already written about.
- b. Think how you began the story. Recall the details you used to make the story interesting. Think how you ended the story.
- c. Now write your poem. Take your time to do it. It is a good kind of work to do at home. Don't use any awkward expressions just to make words rhyme. You can probably avoid this if you don't try to make all the lines the same length.

After you have finished your poem, read it to the class. Get suggestions for improvement, then revise and copy.

57. PERSONAL PRONOUNS

PERSON

Someone will copy these words on the blackboard:

I	you	he	she	it
me	you	him	her	it
we	you		they	
us	you		them	

Answer some questions.

QUESTIONS

- a. Which of these words do you use when you are speaking of yourself or of yourself and others? These words are said to be *first person*.
- b. Which do you use when speaking to other people? These are said to be *second person*.

c. Which words do you use when speaking about other people or things? These are said to be *third person*.

d. All these pronouns are called *personal* pronouns. Can you explain why the word *personal* is used? (Be careful; you must not say they are personal pronouns because they refer to persons, because *it*, *they*, and *them* may refer to things as well as to persons.)

In the sentences that follow, select all the personal pronouns, and tell whether each is the first, second, or third person. Remember that the person speaking is always the first person; the person spoken to is always the second person; and the person or thing spoken of is always the third person.

SENTENCES

1. She does not like them.
2. I will be with you in an hour.
3. They gave liberally to those in need.
4. She told about her trip to Japan.
5. We asked him to come for dinner.
6. You need not wait for me.
7. He sent each of us a letter.
8. It caused us much worry.
9. You must come over and see them.
10. They showed it to me when I called on them.

58. PERSONAL PRONOUNS

NUMBER AND GENDER

You have just learned that pronouns have person. You will now learn that they have number and gender also. Copy the following conversation and use personal pronouns in the blank spaces. Tell whether each pronoun is singular or plural, and why; whether it is masculine, feminine, or neuter gender; and whether it is first, second, or third person.

A CONVERSATION

Alec. Yesterday Agnes and —— went up into the attic and found an old suit of Father's.

Dora. Did —— put —— on?

Alec. Yes, and —— was the queerest thing —— ever saw.

Dora. The trousers were too long, were —— not?

Alec. —— certainly were. Each trouser leg was big enough for —— to crawl into. Agnes tried on the coat. —— fitted —— about as well as a tent would.

Dora. The coat had heavy braid around the edges, didn't ——?

Alec. Yes. Did —— ever see Father in ——?

Dora. No, but —— had a picture taken in ——. Don't —— know that picture? Mother is in —— too.

Alec. —— believe —— is. I seem to remember —— in ——. But Father! —— certainly must have looked funny! —— had a very long vest. —— had a large tie, and a collar that was a wonder. And, oh, yes—his coat again! —— had tails.

Dora. Mother was wonderful too. —— had a skirt like a circus tent. —— had gloves. —— came only to her knuckles. Father and Mother certainly must have looked strange. —— were a funny looking pair.

Alec. But then everybody dressed that way in those days. —— all looked alike. —— must have been a long while ago. —— never see such clothes now.

Dora. No, —— don't. Father had whiskers too, didn't ——?

Alec. —— did, nearly as long as my arm. —— must ask —— why —— doesn't wear —— now. Here —— comes, with Mother. Father, why don't —— wear whiskers and big baggy trousers and a coat with tails as —— used to?

Father. —— never wore such clothes, my son.

Dora. Oh, Father! —— have a picture of —— in such clothes, and as for Mother, —— has on a skirt big enough to play circus in.

Mother. —— is a picture of *my* father and mother that —— are thinking of.

Alec. Oh, Mother, do —— mean ——? Well, after all, —— didn't think the man looked so much like Father. —— wasn't quite tall enough. But —— look like your mother.

Mother. The picture is old. —— was taken sixty years ago.

Dora. Dear me! Styles change, don't ——!

Father. —— do. And if everybody dressed in that manner now, —— would not think it strange.

59. A PERSONAL PRONOUN AND ITS CORRECT VERB

You Were

Here is a little jingle for you to read. It was taken from a newspaper.

YOU WERE

Said the snail as he climbed up a tree,
 "I'd fly if I was a bee."
 Said the bee with a buzz,
 "If you *were*, not you *was*;
 But you can't, and I am, don't you see?"

There is a little lesson in grammar in this jingle. Find out what it is without any explanation and without any illustrative sentences.

60. CORRECT PERSONAL PRONOUNS

ANTECEDENTS

Here are a correct and an incorrect sentence. Study them carefully.

If anyone has my ball, he had better return it.

If anyone has my ball, they had better return it.

Answer some questions.

QUESTIONS

a. An *antecedent* is a word to which a pronoun refers. In the first sentence "anyone" is the antecedent of "he." Is "anyone"

singular or plural? (Look at the verb.) Is "he" singular or plural? Should it have the same number as "anyone"? Is the sentence correct or incorrect?

b. In the second sentence "anyone" is the antecedent of "they." What is the number of "anyone" and "they"? Should they have the same number? Is the sentence correct or incorrect?

Many people make the mistake illustrated in the second example-sentence. In order to learn to avoid the error, fill the blank spaces in the following sentences. First think what the antecedents of the pronouns are, then choose singular pronouns to refer to singular antecedents and plural pronouns to refer to plural antecedents. Write the sentences on the blackboard or on paper, as directed.

SENTENCES

1. Someone has taken my knife, and I want — to return it.
2. If any girl here thinks I can't run, just let — watch me.
3. Some person is making too much noise on the piano; I want — to stop.
4. If anyone comes in, tell — that I am asleep.
5. When one of my girl friends calls, send — in.
6. When I know that people don't like me, I try to be pleasant to —.
7. If any person in the room can play the violin, let — come forward.
8. When a teacher takes up a new subject, — should explain it carefully.
9. When teachers take up new subjects, — should explain them carefully.
10. If anybody's desk is untidy, — should put it in order.
11. Although someone called me, I did not answer —.
12. If any lady here wants a rose for her hair, I can get one for — from my garden.

13. When a boy is always thinking how bad other boys are, — had better think of his own conduct.

14. If a girl thinks she is more important than other girls, — would be wise to be more modest.

15. If someone will give me an apple, I will give — a pear.

16. When visitors come to see us, we entertain — well.

17. Whenever a boy helps me, I like to help —.

18. When anyone goes out into the rain, — should take an umbrella with —.

19. All people should do what — think is right.

20. Every child should do what — thinks is right.

As you studied the sentences, did you think of the function of each of the personal pronouns you supplied? In other words, did you consider how each pronoun is used? Did you have trouble in finding some of the antecedents? Do you thoroughly understand what an antecedent is? If not, find out before you leave this lesson.

61. CORRECT SUBJECTS

Think of these sentences:

My brother and I are taking music lessons.

We girls are going to have a party.

We boys are forming a ball team.

I am taller than he (is).

The words *I* and *we* are pronouns, as you well know; they are the proper forms of pronouns to use as subjects. It would not do to use *me* and *us*. Here are the forms of certain pronouns that may be used as subjects:

I he she we they

It is never correct to use *me*, *him*, *her*, *us*, and *them* as subjects.

In each of the sentences on this and the following page you will find parentheses in which there are subjects of the right and the wrong form. You are to choose the right form as you write the sentences. Read your sentences to the class. Explain and justify your selection of subjects. If you find you have made any errors, correct them.

The exercise is not for your entertainment. It is to teach you that such sentences as *My brother and me are taking music lessons* and *Us girls are going to have a party* are wrong, and *why* they are wrong. If you are in the habit of using such sentences, now is the time for you to learn to do better. Encourage your classmates to correct you whenever they hear you make mistakes.

SENTENCES

1. (*Anna and I, Anna and me*) study together sometimes.
2. (*Him and me, He and I*) are classmates.
3. (*She and I, Her and me*) went to the theater yesterday.
4. (*We boys, Us boys*) have a tramping club.
5. (*Us girls, We girls*) have a cooking club.
6. (*We boys and girls, Us boys and girls*) attend the same school.
7. (*Him, He*) wasn't with me.
8. (*Her, She*) didn't go with us.
9. (*Us girls and boys, We girls and boys*) were all here yesterday.
10. (*George and he, George and him*) came in late.
11. (*You and she, You and her*) speak very good English.
12. (*You and him, You and he*) will help us.
13. (*He and she, Him and her*) are coming.
14. You are taller than (*he, him*).
15. I can run faster than (*her, she*).
16. We are older than (*them, they*).
17. You came earlier than (*they, them*) did.
18. You study more than (*us, we*).

19. You study more than (*them, they*).

20. (*We girls, Us girls*) work harder than you boys.

If you speak of yourself and someone else, whom should you mention first? Why? Look over the sentences again and find those that illustrate the rule.

62. CORRECT USE OF PRONOUNS

DIRECT OBJECTS

Think of these sentences:

My dog bit me.

I was bitten by my dog.

Answer some questions.

QUESTIONS

a. What is the subject of the first sentence? the verb? What word shows who was affected by what the dog did? Would *I* do in its place? That is, would it be correct to say, *The dog bit I*?

b. What is the subject of the second sentence? the verb (two words)? What group of words (phrase) shows by whom the biting was done?

c. A certain word is the subject of the second sentence, while a different form of the same word in the first sentence is called a *direct object*. What are the two forms of the word? Which word is the direct object?

d. Think of the subject of the first sentence again. Was the dog acting or being acted upon? (In other words, was the dog biting or being bitten?) Was "me" acting or being acted upon?

e. Think of the subject of the second sentence again. Was "I" acting or being acted upon? Does "by my dog" show the person acting or the person acted upon?

f. Think of the two sentences again. Suppose that you were speaking about some other person instead of yourself. What words would you use instead of *my, me, and I*?

Here are some forms of pronouns that may be used as direct objects:

me her him us them

You and *it* are either subject or direct object according to the way they are used.

Here are some incomplete sentences for which you are to choose the right word or words. That is, you are to choose direct objects. Remember that the direct object indicates the person or thing acted upon. All this is very important because you constantly use sentences like these.

SENTENCES

1. He didn't see (*me, I*).
2. I like (*she, her*) very much.
3. The teacher helped (*us, we*).
4. I know (*they, them*) very well.
5. I want to talk with Billy; call (*him, he*).
6. He didn't see (*Alice and me, Alice and I*). (How many objects?)
7. I like (*her brother and she, her brother and her*) very much.
8. The teacher helped (*the boys and us, the boys and we*).
9. I know both (*they and their friend, them and their friend*) very well.
10. I want to talk with them; call both (*him and her, he and she*).
11. She annoyed (*him and me, he and I*).
12. I told (*George and him, George and he*) to go with you.
13. Have you seen (*Roy and him, Roy and he*) recently?
14. Have you seen (*Eunice and her, Eunice and she*) recently?
15. She invited (*us girls, we girls*) to her party.
16. The teacher asked (*we boys, us boys*) to clean the erasers.
17. The teacher asked (*us, we*) to clean the erasers.
18. The news surprised both (*them and us, they and we*).

19. The news surprised both (*he and we, him and us*).
20. It is absurd to say (*him and me, he and I*) when you mean (*him and me, he and I*).

No one would be so foolish as to say, *He saw I*, but many people use such expressions as *He saw Tom and I*, or *She invited we girls to her party*, because they don't know what direct objects are. Do you know what they are?

63. CORRECT SINGULAR PRONOUNS

COMPOUND SUBJECTS AND OBJECTS

You seldom make mistakes in the use of singular pronouns except when you use two together or a noun and a pronoun together. Study these sentences:

- He and I came in together.
- Hugh and I came in together.
- I saw him and her on the street.
- I saw Eugene and her on the street.
- I saw Lucy and him in the doorway.

Answer some questions.

QUESTIONS

- a. When the subject is two words joined by *and*, it is said to be a *compound subject*. What is the compound subject of the first sentence?
- b. What is the compound subject of the second sentence? Which word is a pronoun?
- c. When the object is two words joined by *and*, it is said to be a *compound object*. What is the compound object in the third sentence?
- d. What is the compound object in the fourth sentence? Which word is a pronoun?

e. What is the compound object in the fifth sentence? Which word is a pronoun?

Fill the blank spaces in the following sentences. Use two pronouns or a noun and a pronoun in each case. For example, you might use: *he* and *I*, *her* and *me*, *Edgar* and *I*, *Maude* and *me*.

SENTENCES

1. — and — play ball together.
2. Bobby told — and — to go home.
3. I told — and — to come in.
4. — and — cleaned the blackboards.
5. The teacher told — and — to clean the blackboards.
6. Alice's father scolded — and —.
7. — and — saved our pennies and bought her sister a doll.
8. If Nora's mother is willing, — and — are going skating.
9. We know — and — to be good friends.
10. We saw — and — go into a store.
11. The last time I saw — and — they were running fast.
12. — and — have enjoyed reading these books.
13. The librarian recommended them to — and —.
14. Nellie will not speak to — and —.
15. But — and — don't care a bit.
16. Albert accompanied — and —.
17. — and — were glad to have Albert with us.
18. We expect — and — to accompany us.
19. They expect — and — to accompany them.
20. We very much admire — and —.

Go over the sentences again, and tell which of the words you supplied are compound subjects and which are compound objects. Tell which words are nouns and which pronouns.

What have you learned from this exercise?

64. CORRECT PLURAL PRONOUNS

SUBJECTS AND OBJECTS

You seldom make mistakes in the use of plural pronouns except when they appear with nouns as subjects or objects. Study the following sentences:

We boys are going on a hike.

We girls have a musical club.

The teacher asked us boys to clean the erasers.

The principal praised us girls for our work.

Answer some questions.

QUESTIONS

a. The first sentence has two subjects that explain each other. What are they?

b. What two subjects has the second sentence? Do they mean the same persons?

c. The third sentence has two objects that explain each other. What are they?

d. What two objects has the fourth sentence? Do they mean the same persons?

It certainly would be a bad mistake to say, *Us boys are going on a hike* or *The principal praised we girls for our work*. Why?

In order to train yourself not to make such errors, copy the following sentences and fill the blank spaces. Remember this rule: Always use *we* if you need a subject and *us* if you need an object.

SENTENCES

1. — girls are too old to play with dolls.
2. — boys seldom play marbles any more.
3. Father allowed — boys to buy two bats and a ball.

4. Mother allowed — girls to buy new tennis rackets.
5. A neighboring school invited — boys to play a match game.
6. — boys have had a good deal of practice of late.
7. Football does not attract — girls very much.
8. — girls are merely spectators of that game.
9. Tennis attracts — girls much more.
10. — girls play tennis every day in good weather.
11. The boys have challenged — girls to a match.
12. — girls may win the game.
13. The boys think — girls can't play very well.
14. They think — girls can't play so well because — are not so strong.
15. — girls think it takes quickness and skill to play tennis well.
16. — boys play ball well.
17. Girls think — boys like the rougher games better.
18. Football and baseball suit — boys much better than tennis does.
19. Girls would not challenge — boys to a match in either game.
20. Several schools are going to challenge — boys to a game of football.

What is it to form a habit? How can you form the habit of using the proper forms of pronouns as subjects and objects?

65. WRITTEN TEST NUMBER FIVE

Here is a test on subjects you have recently studied.

TEST

1. Tell which definition is correct: *Personal pronouns are those which refer to persons. Personal pronouns are those which have first, second, and third person.*

2. a. Give the person of *he, you, I, we, they*.
b. Give the number of *they, us, she, it, them*.
3. Give the gender of *he, she*.
4. If there were no such things as personal pronouns, what words would you use in speaking of yourself?
5. Copy, choosing the correct direct object: *Father helped* (Dan and I, Dan and me) *make a kite*.
6. Consider these two sentences: *Cora sold her bicycle*. *Cora's bicycle has been sold*. Which sentence has a direct object? What is it?
7. Copy, and choose the direct object: *Eleanore invited* (I, me) *to her party*.
8. Express the same idea by rewriting the sentence and making "I" the subject. Has the sentence an object now?
9. Copy, and choose the correct direct object: *The farmer directed* (us boys, we boys) *to a good place to fish*.
10. In *Mother made us a cake*, what is the direct object?

JUDGING YOUR WORK

Exchange papers with someone and work out his score in the usual way. If you find your own score is not perfect, you must keep trying till you can do the work correctly.

66. ORDERING GOODS BY MAIL

Have you ever ordered goods by mail? On page 84 is a sample letter giving an order.

You can probably find some catalogs at home from which you may make up a similar order of goods. You must not send your letter, of course, unless you are really ordering the goods.

Don't forget how the various parts of a letter should be written and punctuated. Compare your letter with the sample letter on page 84 and make any changes necessary.

Athens, Ohio
September 12, 19—

Sprague & Company
23 West Van Buren Street
Chicago, Ill.

Dear Sirs:

The catalog of your goods, which you kindly sent at my request, has reached me, and I take pleasure in sending you the following order:

Block plane, No. 101	\$0.65
Rabbet plane, No. 92	1.85
Smooth plane, No. 3	2.25
Jointer, No. 7	3.30
Try square, No. 20, 12-inch60
Ratchet brace, No. 30	2.45
Total	<u>\$11.10</u>

Inclosed is a money order for \$11.10, the amount of the purchase. Please send the goods by American Express.

Yours very truly,

John D. Rogue

67. WRITING AND RECEIVING LETTERS

You will receive more practice in writing letters through a class exercise. Here are the directions.

DIRECTIONS

a. The teacher will divide the class into two parts. One part will represent people who want to buy radios. The other will represent manufacturers.

b. After everyone is well informed on the subject of radios, the inquirers will select the name of a manufacturer and write letters asking any questions they may have agreed upon.

c. When the letters have been written, the writers will hand them over to those who represent the manufacturers, who, in turn, will write the replies.

d. Finally, all pupils will address envelopes. If anyone really wants the information he asks for, he will send his letter.

e. Notice the two uses of the colon in the example-letter: first, after the salutation of a business letter; second, to introduce a list.

f. Sometimes a colon is used in a sentence to introduce a series, as in *Several pupils went with us: James, Frank, Henry, and Lawrence*. It is also frequently used after such expressions as *namely, for instance, as follows*. See whether you can find illustrations of these uses in your arithmetic book or in any of your other schoolbooks.

68. OTHER LETTERS

There are many subjects which will give you practice in writing letters. See whether you can think of some. Examine advertisements. Select any that are of special interest to you. Think of reasons for writing letters. Afterward write several letters, and read them to the class so as to get all the help you can.

69. HOMONYMS

WORD STUDY

When you are speaking, you have to think only of the meanings of the words you use; but when you are writing, you must think of meaning and spelling too. Therefore you must carefully review your work with homonyms. You will have several studies of them in this book. Here is the first.

Take up the sentences you find on pages 86–87. A pupil will read the first sentence and tell which of the words in

parentheses he chooses. Then he will write the sentence on the blackboard. While he does this, you will write the sentence on paper at your desk. Another pupil will read the second sentence, and so on through the exercise. Be sure that no mistakes are made. Use the dictionary if necessary.

SENTENCES

1. There were (*four, fore*) crows sitting on a tree.
2. The (*fore, four*) boy in the procession carried a flag.
3. (*Four, Fore*) horses drew a heavy wagon.
4. The mountain was covered with (*fir, fur*) trees.
5. The bear's (*fir, fur*) was thick and heavy.
6. A (*groan, grown*) came from the lips of the sick man.
7. The deer was not full (*grown, groan*).
8. Our garden has not (*groan, grown*) much this spring.
9. The (*sole, soul*) person present was a little boy.
10. The (*sole, soul*) is the undying part of us.
11. The (*sole, soul*) of my shoe is thin.
12. The eagle can (*sore, soar*) beautifully.
13. My dog has a (*soar, sore*) on his paw.
14. This (*sore, soar*) does not heal easily.
15. A (*loan, lone*) mountain stood boldly up from the plain.
16. He was a sad (*lone, loan*) man.
17. The merchant made a new (*lone, loan*) yesterday.
18. The (*oar, o'er, ore*) of this mine is rich.
19. I have broken my best (*ore, oar, o'er*).
20. The child repeated her words (*o'er, oar, ore*) and (*oar, ore, o'er*).
21. The wild horses ran furiously over the (*plane, plain*).
22. This (*plain, plane*) is too much inclined.
23. All over the (*plane, plain*) were herds of grazing cattle.
24. The board had a (*plane, plain*) surface.
25. The (*hall, haul*) was cold and dreary.

26. Sally went trotting down the (*hall, haul*).
27. The fishermen could not (*haul, hall*) the fish into the boat.
28. There is nothing like the (*hue, hew*) of the rose.
29. There was a great (*hue, hew*) and cry.
30. It is a great pity to (*hue, hew*) down a tree.
31. The dry (*reed, read*) was broken.
32. I cannot (*read, reed*) this writing.
33. A slender (*read, reed*) grew in the water.
34. The cowboy was (*throne, thrown*) from his horse.
35. The king has lost his (*throne, thrown*).
36. No boy had ever (*throne, thrown*) a rock so far.
37. I knew the boy would not (*lie, lye*).
38. This (*lye, lie*) will make good soap.
39. This fellow has always lived a (*lie, lye*).
40. The sailors could not (*bale, bail*) their boat fast enough.
41. The criminal is out on (*bale, bail*).
42. We have (*no, know*) bread in the house.
43. They (*no, know*) we are coming.
44. The great (*heard, herd*) of cattle came rushing toward us.
45. We (*herd, heard*) a concert this morning.
46. (*Here, hear*) are seven marbles.
47. Did you (*here, hear*) what he said?
48. Climbing a mountain is a great (*feat, feet*).
49. This mountain is 10,000 (*feat, feet*) high.
50. Ellen, a very charming little (*made, maid*), (*maid, made*) a pudding for dinner.

Of what value was this exercise to you?

70. HOMONYMS AND DEFINITIONS

A GAME

As it is difficult to remember the spelling of all the words in the preceding section, you and your classmates will play a little game. The directions are on page 88.

DIRECTIONS

a. One pupil will be the reader. He will take his book and stand before the class. All the other pupils will close their books.

b. The reader will read aloud the first numbered sentence in the preceding lesson. Then he will say something like this: *Write the word that means "twice two," John. Write the word that means "foremost," Lucy.* The reader will thus be making definitions, and John and Lucy will go to the blackboard and write the words.

c. Then the reader will read the second sentence, and so on through the list.

d. Keep the dictionary before you. If the reader can't define a word, help him. If a writer can't spell a word, help him.

71. A STORY FROM A PICTURE

Study the picture on the next page and then discuss the questions in class.

QUESTIONS

a. What has happened to the dog?

b. Have many people passed him by? What makes you think so?

c. What are the people in the automobile saying?

d. Who are the latest people to arrive on the scene? How do they happen to be there?

e. What does the boy on the bicycle say?

f. What does the kneeling boy reply?

g. What is he doing to aid the dog?

h. What will he do afterward? (Think of a number of things a boy might do to help a dog.)

i. Do you suppose the boy's act will lead to a future friendship between the dog and himself?

j. Why is *The Good Samaritan* a good title for the story?



Follow the directions given below.

DIRECTIONS

- a. Write your story, being careful about the conversation.
- b. Read your story to the class. Listen as the other pupils read. Some stories will be better than others because they will have more interesting details and more interesting conversation, and because the endings will be more satisfying. The class will decide who has the best story.
- c. The writer of the selected story will copy it on the blackboard.
- d. Help revise the story and make it correct in every way. Perhaps it may be improved by taking certain parts from some of the other stories.
- e. Finally, rewrite your own story. Improve it as much as possible.

72. WRITING ADVERTISEMENTS

The following appeared in a city paper under the head of *Lost and Found*:

Beaded Bag—in Maxwell's Store on
Milwaukee Ave.; color, gold-orange;
keepsake; reward. Main 6796.

Answer some questions.

QUESTIONS

- a. Why is the description of the bag so brief?
 - b. If the writer had used full sentences, how many would there have been?
 - c. What is the meaning of "Main 6796"?
- Follow directions.

DIRECTIONS

- a. Think of something you have lost. Write an advertisement for its recovery.
- b. Do not write sentences. Use only the most important words.
- c. Punctuate as the above advertisement is punctuated.

You frequently lose things, do you not? Make a practice of writing advertisements for their recovery. Perhaps the teacher will permit you to post your advertisements on the blackboard, or on the bulletin board if there is one. Remember that, since you will use but few words, you should punctuate carefully. Notice how semicolons are used in the sample advertisement to separate words or groups of words referring to different points in the ad.

73. ADJECTIVES

WORDS THAT DESCRIBE NOUNS

Think of these two sentences:

A red rose was in the beautiful vase.

Monday was stormy.

Answer some questions.

QUESTIONS

a. What is the subject of the first sentence? What two words modify it? Which of the two words describes it, that is, tells something of its form or appearance?

b. In the first sentence find another noun besides the subject. What two words modify it? Which of the two describes it? How does it describe it?

c. What is the subject of the second sentence? What word describes it? What word joins the subject and the describing word?

d. "Red," "beautiful," and "stormy" are called *descriptive adjectives*. Why? What other adjectives can you think of that would describe "rose," "vase," and "Monday"?

e. Can you define descriptive adjectives without using the word *describe*? If you think your definition is good, write it on the blackboard so your classmates may discuss it.

74. SELECTING ADJECTIVES

FIRST EXERCISE

Every day you use adjectives, and a great many of them. They always help to give exactness as well as life and color to your language. You must have much practice in selecting them.

In each of the sentences which follow, several adjectives appear in parentheses. Some adjectives will not fit, that is, will not make sense. Sometimes more than one adjective will make sense, but one will make the *best* sense. Find it in each case. Tell what noun each adjective modifies. Write the sentences and compare your adjectives with those the other pupils select.

SENTENCES

1. Harold and his father were riding along a (*blue, sweet, concrete, angry, smooth*) road in California.
2. The traffic was (*sad, heavy, stormy, old, light*), and most of the time Harold watched the (*swift, lazy, red, soft*) cars that went by.
3. But sometimes he looked out to right and left at the (*white, untruthful, rolling, noisy*) country.
4. Suddenly he saw something that was (*rough, smooth, strange, yellow, blue*), and he cried, "Oh, Father, what is that?"
5. Mr. Rogers looked up, and suddenly drove the car off the concrete to the (*grassy, fat, slender, black*) stretch between the road and the (*old-fashioned, deep, tired, muddy, fleecy*) ditch.
6. He looked again in the direction in which the (*old, dry, excited, startled, amused*) boy had pointed, and said, "I have lived in this state for many years, but this is the first time I ever saw that (*clever, sharp, wonderful, wicked, remarkable*) sight."
7. "Oh, I know what it is," Harold fairly shouted. "See the (*black, new, beautiful, round, cheerful*) oil shooting up!"

8. "Yes, it is an oil well," said Mr. Rogers, "but what you see is not (*black, new, beautiful, round, cheerful*) enough for oil. Maybe it is only gas and sand and mud."

9. "Oh!" Harold exclaimed, with a (*gay, deep, green, lively*) sigh. "Then will the (*fortunate, unfortunate*) men lose everything?"

10. "They may," said Mr. Rogers. "The oil and gas come up with (*low, high, great, little, enormous*) force, and all will be lost unless the men are (*lucky, faithful, simple, eager, skillful*) enough to put a cap on the well."

11. "I hope they will have (*bad, good, rainy, foggy*) luck," said Harold.

12. "So do I," replied Mr. Rogers. "They deserve (*unpleasant, new, great, skillful, high*) success. Now we must drive on."

75. SELECTING ADJECTIVES

SECOND EXERCISE

Handle this exercise as you did the preceding one.

SENTENCES

1. In the (*far, slow, cold, tall*) North, where the Eskimos live, there are no bricks with which to build houses.

2. There are no (*fast, tall, fleecy, far, green*) trees to cut into lumber for home building.

3. But the Eskimo is very (*short, fat, clever, cross, capable*), and he manages to build his house of (*frozen, sticky, rough, green*) snow.

4. With his (*smooth, porous, sharp, black, keen-edged*) knife made of bone, he cuts out (*small, large, wooded, blue*) blocks of snow.

5. With them he makes a (*stingy, wide, angry, coarse, large*) circle on the ground, and on this he places another circle, and then another and another.

6. He rounds the blocks inward as he builds, and by and by he has a (*flat, square, rectangular, oblong, round, circular*) house.

7. It looks like a (*white, big, funny, jolly, tall*) kettle upside down.

8. If the Eskimo wants a window, he takes out one of the blocks of snow and puts in a block of (*firm, transparent, hard, old*) ice.

9. For a door he builds a (*short, long, fine, new*) tunnel of blocks of snow.

10. When his home is done, he and his family crawl through the (*high, low, narrow, beautiful, stormy*) tunnel.

11. Their beds are made of blocks of ice covered with skins of (*tame, ugly, wild, crimson*) animals, like seals, foxes, and bears.

12. An (*electric, gas, kerosene, oil*) lamp provides their only heat.

13. The Eskimo has no (*fierce, swift, slow, clever*) motor cars, no (*crawling, creeping, moving, galloping*) pictures, no (*crawling, creeping, flying, crying*) ships, and no (*feeble, hot, noisy, sudden*) radio in his home.

14. Yet he manages to live a (*wretched, happy, sickly*) life.

You found many adjectives that did not fit, did you not? Yet they would fit before other nouns. Go back to the first sentence again. You probably selected "far" or "cold" to modify "North," but "slow" might modify *coach* and "tall" might modify *building*. *Slow coach* and *tall building*! Do not these expressions, adjective and noun in each case, make good sense?

Go over the other sentences. Find a noun to fit each adjective that you rejected. Write each pair on paper and discuss your selections in class.

76. SELECTING ADJECTIVES

THIRD EXERCISE

In the two preceding exercises you have been given adjectives from which to make your selections. Now you

will have merely blank spaces, for which you must find suitable adjectives. Consider the sense; think what it requires. Write the sentences as before.

SENTENCES

1. Fletcher and Charles Raymond were in the —— city of Colorado Springs, Colorado, and they had a —— desire to ascend that —— mountain known as Pikes Peak. They took an —— car to Manitou, and there changed to the cog railroad.

2. A cog railroad is not used where the ground is —— or nearly ——, but where it is very —— . Between two rails of the usual kind there is a third rail that has cogs in it, and the engine has a cog wheel that works in them. As the wheel turns, the car moves slowly up the —— road as easily as if it were on —— ground.

3. Up they went. On each side of them were —— rocks, —— trees, and —— ravines. Ahead of them was the —— track, always rising to —— ground. Behind them they could sometimes see the —— country that they had left behind.

4. After a —— time the car stopped by a —— lake, or reservoir, from which water is carried to Colorado Springs in —— pipes. By the lake stood a flock of mountain sheep. They were quite calm, and not —— of the people or the car, for the —— law of the state had protected these —— animals from hunters for many a —— year, and they knew nothing of guns.

5. By and by the car stopped by a —— station on the top of the mountain, and everyone was —— to get out and take a look at the —— country. Everywhere there were —— mountain tops and —— valleys with patches of —— cloud rolling here and there. In places the —— plain could be seen. Above was the —— sun.

6. But the boys had —— feelings in their heads. On high mountains the air is very ——, and some people suffer greatly on this account. It is not —— to stay in —— altitudes very long. No one was really —— when the descent began. As —— levels

were reached, the —— feelings the boys had had in their heads passed away, and when they left the car at Manitou they felt quite —— again, and went back to Colorado Springs in a very —— mood.

When you are writing or revising your compositions, do you always think carefully about the adjectives you use? It is very necessary that you do so.

77. DEFINING DESCRIPTIVE ADJECTIVES

DICTIONARY WORK

You will have a better idea of the nature of adjectives if you define a few. Like other words, they have to be defined in a certain way. It would not be right, for example, to define the adjective *easy* by saying, *Easy is when you don't have much trouble in doing a thing.* It is right, however, to define *easy* as *free from trouble, anxiety, or difficulty.* As "free" is an adjective, it is plain that it is best to define an adjective with another adjective, followed, if necessary, by other words.

At the top of page 97 is given a list of adjectives. Try to define these adjectives, one by one, without consulting the dictionary. Afterward look them up and compare the definitions you find with those you have made.

Perhaps you will discover that some of the words are not always adjectives. It depends upon how they are used in sentences. Think of *principal*, for example. If it is the subject of a sentence, it is a noun; but if it modifies a noun, it is an adjective. Think of *American*. If you say, *This man is an American*, the word is a noun explaining "This man." If you say, *This is an American car*, the word is an adjective modifying "car."

LIST OF ADJECTIVES

1. troublesome	11. mad	21. heedless
2. tidy	12. awful	22. abominable
3. separate	13. harmful	23. movable
4. gay	14. forgivable	24. faultless
5. rural	15. forceful	25. beautiful
6. American	16. voracious	26. impartial
7. equal	17. vengeful	27. harmful
8. doubtful	18. outrageous	28. healthy
9. fretful	19. principal	29. gradual
10. angry	20. foolish	30. rainy

78. FORMING ADJECTIVES

SUFFIXES

In the preceding exercise did you notice that certain suffixes are peculiar to adjectives? For example, *health+y*, *beauti+ful*, *trouble+some*, *fault+less*, *forgiv+able*, *Americ+an*. Also do you see that in the examples the word itself is sometimes changed a little when the suffix is added? A list of words is given below. Make adjectives of them by adding suffixes. Try independently at first, and afterward consult the dictionary. Notice how the spelling of the words is changed when the suffix is added.

WORDS TO BE MADE ADJECTIVES

1. anger	9. differ	17. sorrow
2. hunger	10. noise	18. fun
3. attract	11. please	19. fashion
4. fortune	12. laugh	20. define
5. fruit	13. toil	21. envy
6. friend	14. depend	22. Canada
7. penny	15. rectangle	23. agree
8. know	16. grass	24. commend

Did you succeed in making adjectives of all the words without using the dictionary? Have you learned any ways of making adjectives that have not been explained? If you have, make a list of the ways and tell about them in class.

79. TWO KINDS OF ADJECTIVES

DESCRIPTIVE AND LIMITING

The adjectives that you have studied have all been descriptive adjectives, but there is another kind called *limiting adjectives*. Look over the following groups of words:

a boy	the girl	our house	their father
that day	these apples	this morning	these pencils
an eagle	your hat	what man	whatever night

Each little group of words consists of a noun, which comes second, and an adjective, which comes first. Not one of the adjectives tells you anything about the appearance or character of the person or thing indicated by the noun; yet each one modifies its noun, and is therefore an adjective. A limiting adjective points out what person or thing is meant, as in the case of *that day*, or has some similar use.

80. VALUE OF ADJECTIVES

Since you use adjectives every day, you should learn to select them with care. If you want to say what color the sky is, you use an adjective. If you want to say what type of boy or girl your particular friend is, you use an adjective.

Adjectives help make good word pictures. For example, suppose you say, *There was a little speck of white cloud in the deep blue sky*. In the sentence there are three nouns — “speck,” “cloud,” and “sky.” What adjectives modify

these nouns? Be careful; there are six adjectives. All but "a" and "the" help to make good pictures.

A famous poem is printed below. It was written by Ralph Waldo Emerson. Read and discuss the poem in class. Find out what it commemorates.

Next notice the words printed in italics. They are all adjectives. Tell what nouns they modify. Tell which adjectives (descriptive), with their nouns, make pictures. Tell which adjectives are limiting.

CONCORD HYMN

By *the* rude bridge that arched *the* flood,
 Their flag to *April's* breeze unfurled,
Here once *the* embattled farmers stood,
 And fired *the* shot heard round *the* world.

The foe long since in silence slept;
 Alike *the* conqueror *silent* sleeps;
And Time *the* ruined bridge has swept
 Down *the* dark stream which seaward creeps.

On *this* green bank, by *this* soft stream,
 We set to-day *a* votive stone;
That memory may *their* deed redeem,
 When, like *our* sires, *our* sons are gone.

Spirit, that made *these* heroes dare
 To die, and leave *their* children free,
Bid Time and Nature gently spare
 The shaft we raise to them and thee.

81. IMAGINARY MEMORIALS

By his poem Emerson dedicated the "votive stone" to the memory of the soldiers who fought at Concord bridge. The stone, or monument, was therefore a *memorial*. You

have read about many great men and women who have done great things, and to whom you would be willing to erect memorials.

What would your memorials be like? Would they be shafts of stone, or would they be buildings? Would they have gardens around them? Would a memorial to George Washington be just like a memorial to Benjamin Franklin? Would a memorial to Louisa Alcott be just like a memorial to Clara Barton?

Select some great person whom you admire, think what he or she has done to benefit mankind, and then consider what would be a suitable memorial. If you can handle your subject orally after thinking it over, do so. You will be helping the others thereby. Afterward do your writing. Write in verse if you like.

82. WRITTEN TEST NUMBER SIX

Read these two paragraphs from Stevenson's *Treasure Island*, then read them again and write the answers to the questions. If you find the word *after* in parentheses following a question, the meaning is that the adjective is after its noun rather than before it.

It was not very long after this that there occurred the first of the mysterious events that rid us at last of the captain, though not, as you will see, of his affairs. It was a bitter, cold winter, with long, hard frosts and heavy gales; and it was plain from the first that my poor father was little likely to see the spring. He sank daily, and my mother and I had all the inn upon our hands, and were kept busy enough, without paying much regard to our unpleasant guest.

It was one January morning, very early—a pinching, frosty morning—the cove all gray with hoar-frost, the

ripple lapping softly on the stones, the sun still low and only touching the hilltops and shining far to seaward. The captain had risen earlier than usual, and set out down the beach, his cutlass swinging under the broad skirts of the old blue coat, his brass telescope under his arm, his hat tilted back upon his head. I remember his breath hanging like a smoke in his wake as he strode off, and the last sound I heard of him, as he turned the big rock, was a loud snort of indignation, as though his mind was still running upon Dr. Livesey.

TEST

1. What adjective describes, or modifies, the noun "events"?
2. What two adjectives modify the noun "winter"?
3. What adjectives modify the nouns "frosts" and "gales"?
4. What adjective modifies the noun "father"?
5. What adjective modifies the noun "mother" and the pronoun "I"? (after)
6. What adjective modifies the noun "guest"?
7. What adjective, usually a noun, modifies the noun "morning"?
8. What two adjectives modify the second noun "morning"?
9. What adjective modifies the noun "cove"? (after)
10. What adjective modifies the noun "ripple"? (after)
11. What three adjectives modify the noun "sun"? (after)
12. What adjective modifies the noun "cutlass"? (after)
13. What adjective modifies the noun "skirts"?
14. What two adjectives modify the noun "coat"?
15. What adjective modifies the noun "telescope"?
16. What adjective modifies the noun "hat"? (after)
17. What adjective modifies the noun "breath"? (after)
18. What adjective modifies the noun "sound"?
19. What adjective modifies the noun "snort"?
20. How many of the adjectives that come after their nouns end in *-ing*? (If you want to make any corrections in your answers after considering this last question, you may do so.)

JUDGING YOUR WORK

This test will be easier to judge than most of the tests in the book because all the questions but the last are alike. You know how to proceed. Don't forget that if you do not score 100 per cent on the first attempt, you must review the work on adjectives and take the test again.

Take up some composition you have written and find the adjectives that you have used. Think whether or not they fit the nouns they modify. If you have tried at any place to paint a good picture in words, try to add adjectives that will make the picture better. Be careful, however, not to overdo the matter. Keep within the bounds of good taste.

83. MORE BUSINESS LETTERS

Are you interested in growing mushrooms, raising squabs, cultivating vegetables, testing seed, keeping bees, or in other activities that may be carried on at your home in town or on the farm? Do you know that the United States government publishes pamphlets on these and many other subjects and that the pamphlets are given to all who ask for them? You may think you are not interested in any of these subjects, but you may change your mind after you give them a little attention. Think about them, make a selection, and write to

The Secretary of Agriculture
Washington
D.C.

and ask for pamphlets on the subject. Perhaps a list of all the pamphlets published for distribution will be sent if you ask for it. When you check the list, if you find other pamphlets you would like to have, you may write another letter requesting them. Of course, you should not do so unless you can make use of them.

Are you interested in weather reports? Do you know how to read a weather report? Write to

The Weather Bureau
Washington
D.C.

and ask to have daily reports sent to your school. You should not mail your letter unless the teacher requests you to, since only one letter from the school should be sent.

Exchange papers with someone. Give and get help as you have in the past.

84. FRIENDLY LETTERS

Some time ago you wrote letters to send to your friends. Have any answers been received? If so, do they call for further correspondence? Think about the matter and determine what should be said in reply. Don't fail to think of the different topics you want to write about, and the number of paragraphs required to treat them.

When you have finished writing, let some pupil examine your letters. Then revise them if they seem to need it.

85. THREE STORIES BY PUPILS

AN EXERCISE IN CRITICISM

By this time you should be a good critic. Have you found out that of several themes one may be better in one respect and another in another respect? The three stories that follow are examples. Read them silently and try to discover their merits and demerits before you answer the questions.

My Big Mistake

Once when I was little my mother and I went down town to get me a new suit of clothes for Christmas. I was looking

at the things in the windows of the different stores, and nearly forgot that my mother was with me. I thought I had better take my mother's hand so I would not get lost. I asked her for her hand, but she did not give it to me, so I took hold of her coat.

A hand came down all of a sudden and hit mine very hard. I looked up, and to my surprise I did not see my mother's face at all, but the face of a woman I had never seen before in all my life.

I let go of her coat and began to look for my mother. I did not have to look long before I found her, and found out that she had been looking for me. I told her how I had been fooled. She told me that I should be more careful in the future, and I was.

Never Again

Have you ever had a pet that could get into trouble but couldn't get out? I have. Our cat was sitting in the parlor trying to catch some flies. He caught sight of one, and followed it, not paying any attention to where he was walking. Sticky fly paper was on the window sill. Tommy stepped right into it. He wouldn't let me wash him. It took about a week for him to lick the sticky stuff from his paws.

My First Night at Home Alone

One night Mother and Dad went out and left me at home to care for myself. As soon as they had left, I began to feel frightened and to wish that I had gone with them. Not knowing what else to do, I began to get ready for bed, but suddenly concluded that I would read "Elsie Dinsmore" for a while before I retired.

Time went on, and I became more and more excited. Suddenly I was violently startled by the ringing of the doorbell. Being much frightened, I did not know whether to

open the door or not, but finally I concluded not to. After a while I fell asleep in my easy chair.

Now answer the questions.

QUESTIONS

a. In two of the stories every sentence but one begins with the subject. Can you tell which they are? Don't you tire of the monotony?

b. How would you revise some of the sentences in these two stories so as to make them less monotonous? Do not change the meaning.

c. The remaining story has a very pleasing variety of sentence structure. Only one sentence begins with the subject. Isn't this better than always beginning with *I*, *She*, *He*, *My mother*, and other subjects?

d. All the writers have varied the length of their sentences fairly well. Mention some short and some long sentences in the story.

e. Have any of the writers repeated the same words too many times? What words would you substitute?

f. Now think of the organization of the stories. One has one paragraph, one has two, and one has three. Consider whether or not the paragraphing is correct. Remember that a particular point should be set forth in each paragraph.

g. Now think of the stories themselves. One of them is very disappointing at the end. You expect something exciting and interesting to happen, but it doesn't. The story simply flattens out. Which story is it?

h. The writer of one of the other stories did not know when to quit. Several sentences are added after the main point of the story has been told. That is, the writer has told you something that you can very easily imagine. Which story is it?

i. One story begins unusually well because it so definitely prepares you for what follows. It ends well because it tells you

something unexpected and surprising. You feel that you have really read a story with a point to it. Finally, the writer stopped when he had finished. Which story is it?

j. Have you discovered that the writer who varied his sentence structure best told the poorest story?

Now you and your classmates will make a blackboard exercise of rewriting the first and second paragraphs of the first story. Vary the sentences. Ignore the third paragraph; it is useless.

86. TELLING STORIES

Have any of the stories in the preceding section made you think of an experience you have had? If so, you may tell about it. If not, perhaps the following titles will suggest something to you:

A Sudden Ducking
As Luck Would Have It
Frightened
A Saturday Experience
Caught in the Rain

Too Big a Hurry
An Unexpected Tumble
A Dog in Mischief
Breaking the Eggs
Capsized

After each pupil has spoken, tell him what you liked about his story and what you didn't like. If he went rambling on after his story was really finished, tell him where he should have stopped. If he said anything that was unnecessary, tell him what it was. Did he divide his story into the right number of parts?

WRITING THE STORIES

Write your story at the blackboard or at your seat, as directed by the teacher. If your classmates gave you any helpful criticism, you will be able to write better than you spoke. Do your very best.

Don't allow yourself to paragraph badly, to write two sentences as if they were one, to misspell words, to omit apostrophes, or to make any errors you have been taught to avoid. Make your penmanship as good as you can. Form the habit of taking care.

REVISION

When you help revise the stories on the blackboard, pay careful attention to variety and length of sentences. Not all sentences should begin with the subject, nor should all be about the same length. If you begin sentences now and then with such words and groups of words as *if*, *when*, *although*, *after*, *as soon as*, *for this reason*, etc., you will be getting variety of sentence structure. If you ask a question once in a while, or use conversation, your sentences will be different. If you combine into one sentence two or more ideas that are closely related in thought, the sentences in your stories will naturally be of different lengths.

Always think of the number of paragraphs a given story should have. It should have as many paragraphs as it has distinct parts.

Perhaps some of the best stories can be read aloud in a club meeting.

STORIES WITH CONVERSATION

Did you and your classmates decide who wrote the best story in the preceding lesson? Perhaps several were so good that you could make no choice. Try to decide now, and ask the author to go to the blackboard.

Discuss how the story may be written in conversational form. Decide what each explanation and each speech should be. If you want to invent characters to add interest

to the story, do so. Make the story as interesting as you possibly can.

When you have finished, determine whether the story consists of one main episode or more than one.

87. ORAL COMPOSITION

Remember that it is desirable to choose experiences that do not flatten out at the end—experiences that really end with something unexpected and surprising. Maybe these titles will help you make a choice:

Donning Long Trousers

My Weekly Allowance

Fun at a Bonfire

Paint! Paint!

Flying Pillows

A Troublesome Furnace

I Held My Breath

An Unpopular Decision

An Unexpected Dollar

A Very Busy Bee

Tell your story and listen closely as the other pupils speak. Try to decide which stories were most satisfying at the end, and why. Remember that the pointless story is not worth listening to. Determine also which speakers varied their sentence structure agreeably.

88. A STORY FROM A PICTURE

Study the picture on page 109. It represents a scene from a story.

QUESTIONS

a. Do you think this picture represents the beginning, the middle, or the ending of the story? Give your reasons.

b. How did the children and the man happen to be where they are?

c. If it had not been for the rain, what would they have been doing?



d. What might happen now? Can you think of any sudden trouble that might come?

e. If something unfortunate does happen, what can the children and the man do about it?

f. Here are some possible titles for the story: *A Load of Pumpkins*, *A Sudden Rain*, *A Dangerous Hiding Place*.

g. You may now think out the story in your own way. Remember that there must be an interesting outcome—a surprising outcome if possible. Remember that the story must fit whatever title is chosen.

Follow directions.

DIRECTIONS

a. Write your story, taking care in the matter of conversation.

b. Exchange papers with some pupil, and as you read his story think whether it has an unusually good ending. If it has, read it

to the class. The class will decide whose story has the best ending.

c. The writer of the story selected will write it on the black-board.

d. You and your classmates will help revise the story. If you can improve it by taking certain parts from the stories that have been read aloud, do so.

e. Now rewrite your own story, using any hints obtained from the reading and the discussion.

f. If you think you have greatly improved your story, you may read it to the class.

COLLECTING PICTURES

It is a good plan to cut pictures from periodicals and make stories about them. Perhaps a mere description of a fine landscape would be interesting. Think what an opportunity such a composition would offer for choosing adjectives that count.

89. VERBS

DEFINING VERBS

For some time you will have a study of verbs—a more advanced study than you have yet had of this very important part of speech. Some of the work will be in the nature of a review, and other parts will be new to you.

You have already learned that there can be no sentence without a verb. Since this is true, and you cannot speak or write intelligently without using sentences, you can see how necessary it is that you learn to use verbs well. Now you will have an exercise in defining verbs so that you may know more surely just what verbs are.

Some pupils define verbs very badly. It would not be correct to say, *To hate means enmity*. It is correct to say,

To hate means to have enmity. In the first case the verb, "to hate," is defined by a noun, "enmity," which is not correct. Verbs must be defined, partly at least, by means of verbs. For example: *travel* may be defined thus: *to travel is to pass to a distant place.* Here "to travel" is defined by "to pass" assisted by other words.

In defining verbs you will use their *infinitive forms*. The *infinitive* is that part of the verb that usually has the word *to* before it.

A number of unfinished definitions appear below. You are to copy each one and complete it. First try to finish each definition by class discussion, and afterward turn to the dictionary for help.

UNFINISHED DEFINITIONS

- | | |
|---------------------------------|-------------------------------|
| 1. To serve is to —. | 19. To be is to —. |
| 2. To hang is to —. | 20. To reform means to —. |
| 3. To harvest means to —. | 21. To shrink means to —. |
| 4. To insulate signifies to —. | 22. To jog signifies to —. |
| 5. To jar means to —. | 23. To devour is to —. |
| 6. To separate is to —. | 24. To croon is to —. |
| 7. To criticize means to —. | 25. To hurry is to —. |
| 8. To interrupt is to —. | 26. To insure means to —. |
| 9. To determine means to —. | 27. To fascinate is to —. |
| 10. To progress signifies to —. | 28. To jaunt means to —. |
| 11. To persuade is to —. | 29. To exist means to —. |
| 12. To measure signifies to —. | 30. To devise is to —. |
| 13. To address is to —. | 31. To rewrite means to —. |
| 14. To finish is to —. | 32. To edit means to —. |
| 15. To revise means to —. | 33. To appreciate is to —. |
| 16. To define signifies to —. | 34. To inform signifies to —. |
| 17. To correct means to —. | 35. To follow means to —. |
| 18. To discuss is to —. | 36. To imagine is to —. |

90. THE NUMBER AND PERSON OF VERBS

He Doesn't, They Don't, AND You Were

Study the following:

	<i>Singular</i>			<i>Plural</i>		
<i>First Person</i>	do	am	was	do	are	were
<i>Second Person</i>	do	are	were	do	are	were
<i>Third Person</i>	does	is	was	do	are	were

Answer some questions.

QUESTIONS

- How many different forms has *do*? Is there a different form for each person and number?
- How many different forms have the parts of *to be* in the middle columns?
- How many different forms have the parts of *to be* in the right-hand columns?
- Why is it correct to say *He doesn't, They don't, and You were*?

Study the following:

	<i>Singular</i>		<i>Plural</i>	
<i>First Person</i>	see	run	see	run
<i>Second Person</i>	see	run	see	run
<i>Third Person</i>	sees	runs	see	run

QUESTIONS

- In what person and number should you use *sees*?
- In what person and number should you use *runs*?
- Are there any other forms you need to think of?
- Would you say that there are few, or many, changes in the form of verbs to account for the number and person of verbs?

Following there is a conversation, in which you are to choose the correct verbs. As there are very few changes in English verbs to account for changes in person and number,

it is all very simple. Remember that *you are* and *you were* are correct whether you are speaking to one person or more than one. Give the number and person of all the subjects and verbs. When you have finished writing the sentences, talk about them in class.

A CONVERSATION

Belle. (*Were, Was*) you at the coasting party last week?

Andrew. Yes, I (*was, were*). (*Were, Was*) you?

Belle. Yes. Your sister (*were, was*) there too.

Andrew. She (*were, was*), but she (*don't, doesn't*) coast much.

Belle. (*Is, Are*) she afraid?

Andrew. She (*are, is*) afraid that boys who (*are, is*) rough will hurt her.

Belle. Yes, she sat on a stone while you (*was, were*) flying down the hill. (Should "sat" be thought of as singular or plural?) My cousin and I (*was, were*) sorry for her. (How many subjects?)

Andrew. Maybe she (*doesn't, don't*) look very cheerful. Still she (*refuses, refuse*) to coast with me when many boys (*is, are*) going down the hill. (*Do, Does*) you and your cousin use the steepest slide? (How many subjects?)

Belle. Always. We (*likes, like*) speed as much as you boys (*do, does*).

Andrew. (*Were, Was*) you there when Joe ran into Sam Lawler?

Belle. Yes, I (*was, were*). My cousin and I (*was, were*) behind them.

Andrew. (*Was, Were*) you close behind them?

Belle. We (*was, were*). But we (*is, are*) naturally quick, and steered out of their way, and out of the way of those who (*were, was*) behind us. Quick action (*count, counts*) in accidents.

Andrew. Joe (*is, are*) careless. He (*doesn't, don't*) seem to care whom he (*hit, hits*).

Belle. Most boys (*are, is*). They (*doesn't, don't*) think ahead. Many accidents (*happens, happen*) because of carelessness.

Andrew. That's a girl's opinion. I (*believe, believes*) there (*are, is*) as many boys who (*thinks, think*) ahead as there (*are, is*) girls.

Belle. That (*sound, sounds*) like a boy's opinion. Good day to you, sir.

There are two purposes in this lesson. The subtitle tells what one of them is. What is it? The other is to determine whether you know what *person* and *number* are. What are they?

91. THE APOSTROPHE

Does, Do, Doesn't, Don't

Look over the following incomplete sentences:

He does	He doesn't	I do	I don't
She does	She doesn't	We do	We don't
It does	It doesn't	You do	You don't
		They do	They don't

Answer some questions.

QUESTIONS

a. Which of the subjects are singular? Which are plural? Which one is plural in form but is used to address one person or more than one?

b. If the subjects are singular, what is the number of the verbs?

c. If the subjects are plural, what is the number of the verbs?

d. Why is it not correct to say, *He don't? She don't? It don't?* Would anyone say *He do not?* Why not?

e. Why is the apostrophe used in *doesn't* and *don't*?

Fill the blank spaces in the following sentences with *doesn't* and *don't*. The main point is never to use *don't* with *he, she, or it*. Write the sentences and talk about them.

SENTENCES

1. John —— like arithmetic, and he —— study it enough.
2. Harry —— like arithmetic, but he —— neglect its study.
3. Usually boys —— like music so well as girls do.
4. Horses —— like meat, and dogs —— eat fruit.
5. A cat —— like fruit either, but it —— run away from fish.
6. A man —— walk on four legs, and a horse —— walk on two unless he is a circus horse.
7. Church bells —— often ring on week days.
8. A church bell —— ring very fast, and a fire bell —— ring very slowly.
9. I —— like winter, and my sister —— like summer.
10. We —— skate in summer, and we —— gather flowers in winter.
11. My brother —— play the piano very well because he —— practice.
12. He —— compare with my sister, who —— do much but practice.
13. A swallow —— fly in a straight line.
14. A crow —— fly in a crooked line.
15. —— you like my new suit?
16. —— water flow downhill?
17. —— horses like grass?
18. —— a cow give milk?
19. —— a motor car use gasoline?
20. You shouldn't say —— when you mean ——.

92. VERBS THAT ASSERT ACTION

Think of the following sentence:

A dog (*barn, for, barked, under*) all night.

QUESTIONS

- a. Which one of the four words in parentheses makes sense?
- b. Which one of the four words is the predicate verb?

c. What action does the predicate verb assert? In other words, what did the dog do?

Most verbs assert action. You will find many examples in the following sentences. In each case only one of the four words in parentheses makes sense, and in each case it is a verb asserting action. In order to select the right word, ask yourself the question, *What word tells what happened or happens?* When you have finished writing the sentences, talk about them in class.

SENTENCES

1. We (*cat, hear, by, book*) many noises at night on our farm.
2. The cows sometimes (*car, creek, let, moo*) in the stable.
3. The horses (*stamp, oats, river, from*) in their stalls.
4. The roosters (*trees, crow, pencil, of*) occasionally.
5. Sometimes an apple (*blooms, falls, by, fruit*) in the orchard.
6. A nighthawk (*in, shrieks, tin, kettle*) over the house.
7. An owl (*rubber, picture, in, hoots*) in a tree.
8. Under the eaves the swallows (*door, twitter, for, knob*) in their dreams.
9. Always the brook (*murmurs, boughs, the, horse*) softly.
10. The wind (*hay, iron, brush, blows*) gently.
11. Sometimes the sheep (*lamp, gold, always, bleat*) sleepily.
12. The rats under the corncrib (*broom, squeal, up, down*) angrily.
13. The mice in the walls of the house (*squeak, land, crows, for*) loudly.
14. The limbs of a tree blown by the wind (*acre, nickel, cry, rub*) against the house.
15. The wind (*sighs, fear, roof, anger*) in the chimney.
16. Sometimes the rain (*beats, over, one, ink*) against the windows.
17. We then (*pen, hear, road, in*) the drops falling from the eaves.

18. They (*bread, for, make, hen*) puddles all around the house.
19. If the weather is clear, the moon (*wheat, shines, from, may be*) shining.
20. Night (*dry, man, charms, the*) us all.

93. MORE VERBS THAT ASSERT ACTION

PHRASE VERBS

Think of this sentence:

Rain will fall tonight.

QUESTIONS

- a. What is the subject of the sentence?
- b. What is the predicate verb?
- c. Of how many words does the predicate verb consist?

Many verbs consist of more than one word, such as *will fall, may be seen, has been heard*, etc. Such verbs may be called *phrase verbs*, because they consist of more than one word.

In each of the following sentences you will find three phrase verbs in parentheses. You are to select the one that makes sense. Write the sentences and underline the phrase verbs.

SENTENCES

1. The fire engines (*have been seen, will go, has heard*) by soon.
2. I know because my father (*will see, will go, has turned*) in an alarm.
3. The hook and ladder wagon (*will be seen, will make, is heard*) a great deal of noise.
4. The chief of the fire department (*will hunt, has been seen, will come*) in his red wagon.
5. He (*are filled, will direct, is covered*) his men.
6. They (*will put, has been put, had said*) the fire out.
7. The police (*are sent, will arrive, shall be done*) in a moment.

8. The captain (*had been done, will say, will station*) men to guard everything.

9. Many people (*will help, has been brought, shall go*) carry things from the burning building.

10. When the fire (*will talk, shall hurry, has been put*) out, the people (*will carry, has been brought, will sell*) the things to other buildings.

11. Then the insurance men (*will see, will come, has jumped*).

12. They (*has sung, have spoken, will say*) how much insurance (*must be paid, will buy, do say*).

13. In a few days the carpenters (*will arrive, did go, do buy*).

14. They (*have been played, will make, will hurt*) the house as good as new.

15. Then the people (*is said, are sold, will move*) in again and (*will live, are painted, am injured*) as before.

94. VERBS THAT ASSERT BEING

LINKING VERBS: PREDICATE NOUNS AND ADJECTIVES

Consider these sentences:

I am thirsty.

The man was a soldier.

Answer some questions.

QUESTIONS

a. Think of the first sentence. *Who* is "thirsty"? What word does "thirsty" modify? What word links "thirsty" to "I"? Does it assert action, or merely being? In other words, does it say that anything happens, or merely that something *is*? Is "thirsty" a predicate noun or a predicate adjective?

b. Think of the second sentence. *Who* was a "soldier"? What is the subject? What is the linking verb? What word is linked to the subject by "was"? Is the word a predicate noun or a predicate adjective? Does the verb assert an action, or merely being?

All the parts of the verb *to be* assert being, not action. The parts of the verb *to be* that you use most are *am, is, are, was, were, will be, shall be, can be, may be, has been, and have been*, and you daily use others. They are all followed by predicate noun or predicate adjective constructions; that is, they are all linking verbs.

Here are some sentences for you to study. A verb of being, that is, a linking verb, may be used in every blank space. Supply the missing verb, name the subject, and tell whether the verb links a predicate noun or a predicate adjective to the subject. Write the sentences and underline the predicate nouns and pronouns.

SENTENCES

1. Our house — white; yours — brown.
2. I — fond of white houses. — you fond of brown houses?
3. Our house — — white for many years. (Use a phrase verb.)
4. Yours — not — brown very long. (Use a phrase verb.)
5. I — fond of gray houses when I — younger.
6. The roof of our house — dark red.
7. When your house — painted, the roof — — stained dark brown.
8. Some houses — small; others — large.
9. Small houses — cosy; large houses — comfortable.
10. When you enlarge your house, it — — more convenient.
11. Our neighbor's house — destroyed by fire.
12. If our house — — destroyed by fire, we — — — (use a phrase verb of three words) as homeless as our neighbors —.
13. Chimneys — useful things for houses.
14. Sometimes they — beautiful also.

15. One of our chimneys — very big.
16. This — our mayor's house.
17. The building on the corner — the city hall.
18. That new building — the post office.
19. Most of the houses in town — residences.
20. Houses — a necessity to man just as nests — a necessity to birds.

95. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

Here is a list of titles for oral composition. Choose one of them or another you like better.

A Dilapidated Barn

Repairing the Car

An Airplane Ride

The Ship Comes to Dock

An Afternoon Nap

Sunrise on the Hills

At a Tourist Camp

A Sudden Squall at Sea

A Dangerous Corner

Sleepyhead

Think of the titles in the list. Only one contains a verb. Which one is it?

Notice the verbs the various speakers use. Some verbs are very interesting. Suppose someone, in talking about "Repairing the Car," says, "My brother was puttering about the garage." What very expressive verb does he use? Just what does it mean? Suppose someone, in talking about the tourist camp, says, "The cars dribbled in at nightfall." What very expressive verb does he use? Just what does it mean? What expressive verbs can you think of that were used by the speakers? What ones did you use?

Which speakers told their stories mainly in the first person? in the third person? Do you think it makes a story more interesting to tell it in the first person? Talk this over in class.

96. ANALYZING A SUBJECT**HEALTH**

You have studied the analysis of a story, and you and your classmates have worked out an analysis of one geographic and one historic subject. Now you will do the same with the subject of *Health*. You can get information from your textbook, from magazines, from daily newspapers, and from any other available sources. Don't forget the index and the contents when looking at a book.

- A. Why health is a good thing
- B. How much the average length of life has been increased
- C. The fight against germs
- D. Results of draining mosquito-breeding areas
- E. Results of proper diet
- F. The helps of surgery
- G. Exercise; the proper proportion of work and play
- H. The value of hospitals
- I. Medical work in schools

If necessary, consult the helps given in the study of other analyses. Find them by using the Index. Now work with your classmates in making a *Health Book*.

97. ORIGINAL ANALYSES

Try to make an analysis without any help at all. Here are some subjects:

The Resources of Our State
Our City's Industries
Our County's Products
A Cotton Mill
An Orange Grove
A Mississippi Flood

Columbus the Discoverer
The Jamestown Colony
Frontiersmen
A Wheat Farm
An Apple Orchard
A Tornado

98. PRONUNCIATION DRILL

WORDS ENDING IN -ow

Have you ever heard people say *winduh* in place of *window*? Look up *window* in the dictionary and find out how -ow is pronounced. Look up *tomorrow*, *follow*, *bellow*, *sallow*, *narrow*, *sorrow*, *yellow*, *billow*, *pillow*, *mellow*, *furrow*.

Read the following sentences silently. Think about the pronunciation of each word ending in -ow, for you will be called upon to read several of the sentences aloud in class.

SENTENCES

1. When Eunice put her head on her pillow to go to sleep, she said, "Tomorrow I am going to follow my father as he hunts for the cattle that have strayed."

2. Tomorrow came, but, much to Eunice's sorrow, rain was falling; and her head dropped back on her pillow.

3. Soon she learned that she must not borrow trouble, for in half an hour the yellow sun shone through her window.

4. By nine o'clock she set out to follow her father through the woods and fields and every little hollow in the land.

5. Everywhere the yellow goldenrod was blooming by the roadside, and the sallow fields rolled away billow after billow.

6. In the little hollow in the woods she saw a squirrel chase one of its fellows who was carrying a nut. It ran into a hollow tree.

7. In the furrows of the fields she saw the rabbits hunting something ripe and mellow for their dinner.

8. In a field that was lying fallow she saw some crows quarreling. One had borrowed something another had been eating, and there was sorrow, sorrow, sorrow for them all.

9. By noon Eunice had followed her father so far that she wished to lie down on the grass with her hand for a pillow. So they stopped in a little hollow in the woods, rested, and ate their lunch.

10. While they rested, the cattle bellowed far away, and by and by they bellowed a little nearer. Eunice's father then knew that the leader was leading his fellows homeward through field and wood and fallow land.

11. Father and daughter waited an hour, the bellowing growing nearer and nearer; and at last the cattle came through the woods, a big fellow leading and the others following, cropping the mellow grasses as they came.

12. (*All reading together*) When Eunice laid her head on her pillow that night, she thought she had had a day without sorrow; and she dreamed of the cattle following their bellowing leader through the woods, past every little hollow, over the furrows in the fallow fields, and through the lands that were lying fallow.

Careful pronunciation of words is very important, since it is one of the marks of a good education.

99. ANALYZING A SUBJECT

TARDINESS

Here are four topics into which the subject may be divided:

- A. What tardiness is in general
- B. What happens when a tardy pupil enters a room
- C. Various excuses offered for tardiness
- D. How tardiness can be avoided

Discuss each of the topics. Afterward write four paragraphs on the subject. Exchange papers with some pupil. If you think he has written a very good composition, read it to the class.

100. TWO STORIES BY PUPILS

REVISION

On page 124 you will find two stories. As you read them silently, try to judge their merits and demerits.

Spilling Tea

One day I decided to have tea for my breakfast. I put the water on to boil, then went into the pantry to get the tea. I put the tea into the boiling water, then went back to put the tea away. Just as I was going to put the tea away on the shelf, I spied some cookies. Now these cookies were for my father's lunch, and I thought two wouldn't be missed. So I forgot that I had the tea, and let go to take the cookies. Bang! Crash! Down went the tea upon the floor, into the flour jar, into the breadbox, into my hair, and everywhere. About ten seconds later I saw my mother standing there in front of me. When she saw the tea all over, she knew what had happened. I was doomed to scrub the pantry floor, to pay for another box of tea, and not to eat a cookie for a week.

Leaving the Price Tag On

I had a new suit all ready to wear on Sunday. The next day came, and I was ready to go to Sunday school an hour earlier than ever before. At last the hour came, and I walked proudly down the street with everybody looking at me. I looked around and saw my friend laughing at me and saying, "Size 13, Age 12, at the Hub." I was wondering what it was all about and said, "Did you get a new suit too?" My friend pulled something off my back and handed a tag to me. I then knew why all the people were looking at me. After that I was sure every tag was taken off a new suit.

Now talk about how the stories may be improved.

QUESTIONS AND DIRECTIONS

a. The second and third sentences of the first story are very much alike. If you think this sameness makes the story clear and forcible, let them stand. If you like variety rather than similarity in this case, what changes can you make? Do not change the meaning.

b. You remember that related ideas may often be joined in one sentence. Find the sentence of the first story beginning with "Now these cookies." Take these words out and substitute *which*. End the sentence with "lunch." Omit "and" in the following sentence. Why is this an improvement?

c. What do you think of "Bang! Crash!"? Tell why they are forcible and why they give a pleasing variety.

d. Notice how much is said in the sentence beginning, "Down went." Three groups of words begin with *into*. How are they separated?

e. Notice how much is said in the last sentence of the story. How many things was the girl doomed to do? How are the groups of words separated?

f. Very few of the sentences in this first story begin with the subject. Tell which ones begin with the subject and which ones begin in other ways.

g. Most of the sentences in the second story begin with the subject. Find those that do. Two of the sentences begin with short expressions answering the question *When*? Find them.

h. Which of the two stories has the better variety of sentence structure?

i. Now think of the words used in the first story. How many times is "tea" used? Has this a pleasant sound? Think of these words: *it, canister*. Can you use either one in place of "tea"? Revise one or two of the sentences. Also, use *to reach up to the shelf* instead of "to put the tea away on the shelf." In this way you get rid of one "tea" by expressing the idea differently.

j. Near the end of the story you find the expression "all over." All over *what*? The author doesn't say. Can you?

k. Do both stories begin well? Is each a real story? Have you discovered that one of them has two utterly useless sentences at the end? The writer didn't know when to stop; he told you something that you couldn't fail to know. Which story has these unnecessary sentences?

101. TELLING STORIES

The two stories may have made you think of an experience of your own. If not, some of the titles given below may suggest something:

*Not Counting the Cost**A Cooking Lesson**Moneyless**A Bad Bump**Reading in Bed**My Poor Memory**A Hole in the Package**A Badly Prepared Lesson**My Blunder at the Party**Cry Baby*

After everyone has finished speaking, decide which stories ended in the most interesting way. Think of them as having beginnings, middles, and ending. Determine which speakers really quit when their stories were told.

CRITICIZING THE AUDIENCE

You have learned to criticize a speaker; it is only fair that a speaker should criticize his audience. Answer the questions.

QUESTIONS

a. When you were telling your story, did all the pupils look at you with close attention? If not, what were some of them doing?

b. When your story was being criticized, were you given all the help you needed?

WRITING THE STORIES

As you write the story you have just told, think of the work you have recently done in revising two stories. Remember that not all sentences should begin with the subject and not all should be the same length. If you vary the length and arrangement of your sentences, they will be pleasanter to read. Read your story silently before you read it to others.

REVISION

In your revision pay particular attention to variety in the length and arrangement of sentences.

102. A LETTER OF COMPLAINT

When you order articles by mail, things sometimes go wrong. Perhaps a packer makes a mistake by omitting something or putting in something you did not order. If you write a complaint, two matters are very important. The first is that you state clearly what is wrong. The second is that you be perfectly polite.

You will now learn how to write a letter of complaint. Here are some things that might have happened:

a. You ordered a camera, and no book of instructions was sent with it.

b. You ordered some tools, and a smooth plane was sent instead of a jointer.

c. You ordered some sheet music, and one number was missing.

d. You ordered a saxophone, and it was damaged because insecurely packed.

e. You ordered several yards of light blue silk goods, and dark blue was sent.

Read and follow the directions.

DIRECTIONS

a. Find the name of some company that sells cameras, tools, music, musical instruments, or dress goods. The newspapers and magazines are full of them.

b. Write the name and address of the company on paper. Be accurate about the use of capital letters.

c. Next write a letter of complaint to the company as if one of the accidents mentioned above had happened.

d. Give and get help in the usual way.

103. WRITTEN TEST NUMBER SEVEN

Here is another test for you to work out.

TEST

1. What is it to analyze a subject?
2. When you have heard one another read the stories that you write, how do you determine which ones have the best endings?
3. Suppose *Ways of Travel* is given you as the subject of a composition. Write the title, and under it write five subtopics.
4. Has *-ow* in *how* the same sound as *ow* in *window*?
5. Has *-ow* in *follow* the same sound as *ow* in *plow*?
6. Think of these two sentences: *The wind was very cold. The wind had been blowing all day.* Since the two sentences are related in thought, you can combine them into one. Substitute *which* for the second "The wind," and insert the clause where it will fit in the first sentence. Think how you would read the revised sentence aloud, and punctuate accordingly.
7. Think of these two sentences: *Grandfather came to our house before breakfast one morning. This was a very strange thing for him to do.* Combine them into one. Use *which* instead of the subject of the second sentence. Think how you would read the revised sentence aloud, and punctuate accordingly.
8. Define the verbs by finishing the sentences:
 - a. To hurry means to ———.
 - b. To exist signifies to ———.
 - c. To jar is to ———.
 - d. To jaunt means to ———.
 - e. To fly is to ———.
9. Answer the questions about this sentence: *She doesn't sing as often as I do.*
 - a. What is the subject of "does(n't) sing"?
 - b. What are the person and number of "does(n't) sing"?
 - c. What is the subject of "do"?
 - d. What are the person and number of "do"?
 - e. Is "n't" a part of the verb "does sing"?

10. Select the verb in each of the following sentences and tell whether it asserts action or being:

- a. The poor dog was hungry.
- b. A car went by rapidly.
- c. Benny cut his finger.
- d. We have seen eagles hereabouts.
- e. Mother has been ill.

JUDGING YOUR WORK

Exchange papers with some pupil. Judge his work and let him judge yours as usual.

104. ADVERBS

For a time your grammar study will be on the subject of adverbs. *Adverbs* are words that modify verbs, adjectives, and other adverbs.

Consider the following sentences:

I am going now.

The apple was very ripe.

The dog ran very fast.

Answer the questions below.

QUESTIONS

a. What is the verb in the first sentence? What word modifies it? That is, what word tells when the thing is going to happen? This word is an adverb; it modifies a verb.

b. What part of speech is "ripe" in the second sentence? What word tells *how* ripe? This word is an adverb because it modifies an adjective.

c. What is the verb in the third sentence? What word tells how the dog ran? What part of speech is this word? Why? What word tells *how* fast? This word is an adverb because it modifies an adverb.

d. What are adverbs?

Adverbs tell when, how, how much, how little, where, why, etc. It is not correct, however, to say that *adverbs are* HOW, WHEN, and WHERE words, as some people do. This definition is both inaccurate and incomplete. Adverbs are adverbs because they modify verbs, adjectives, and other adverbs, and for no other reason.

Find the adverbs in the following sentences. In each case tell whether the adverb modifies a verb, an adjective, or another adverb. Write the sentences and underline the adverbs. Talk about the adverbs in class.

SENTENCES

1. The moon rose very early. (There are two adverbs here.)
2. The stars appeared later.
3. The stars appeared very much later. (Three adverbs.)
4. The dog ran fast.
5. The dog ran too fast. (Two adverbs.)
6. The dog ran gracefully.
7. The dog ran very gracefully. (Two adverbs.)
8. Go silently.
9. This rose is exceedingly beautiful.
10. It blooms brilliantly.
11. Do your work quickly and silently. (Two adverbs.)
12. Be absolutely quiet.
13. My sister plays faultlessly.
14. Get me my umbrella immediately.
15. Get me my umbrella now.
16. My father was outrageously angry.
17. My father spoke angrily.
18. My father spoke very angrily. (Two adverbs.)
19. The baby is too fretful.
20. The baby cries fretfully.

Now take one of the compositions you have recently written and see how many adverbs you used.

105. MAKING ADVERBS OF ADJECTIVES

SPELLING

Many adverbs are formed from adjectives by the addition of *-ly*. Thus, the adjective *beautiful* + *ly* becomes *beautifully*, an adverb. If an adverb of two or more syllables ends in *y*, as in the case of *handy*, the *y* is usually changed to *i* when *ly* is added. *Handy* + *ly* becomes *handily*. If an adjective of one syllable ends in *y*, the *y* is usually retained when *ly* is added. Example: *dry*, *dryly*.

Change the following adjectives to adverbs by the addition of *-ly*:

LIST OF ADJECTIVES

1. icy	11. slow	21. heedless
2. tidy	12. pretty	22. doubtful
3. sly	13. fretful	23. voracious
4. angry	14. religious	24. faultless
5. harmful	15. impartial	25. sweet
6. dry	16. gradual	26. outrageous
7. pitiful	17. mad	27. swift
8. merciless	18. forceful	28. immediate
9. joyful	19. separate	29. brilliant
10. bright	20. principal	30. light

Now that you have changed the adjectives to adverbs, use each adverb and each adjective in a sentence. Examples: *I slipped on an icy pavement.* *He looked at me icily.*

It is desirable for you to know also that some words may be used either as adjectives or as adverbs. *Fast* is an example. It is an adjective if it modifies a noun but an adverb if it modifies a verb. (Make a sentence illustrating each use.) Also, many people think it is as correct to say *Go slow* as it is to say *Go slowly*.



106. A STORY FROM A PICTURE

Above is another picture with a story in it. Study it with care.

QUESTIONS

- a. How did the cat happen to be outside the room?
- b. What is the cat's purpose in pawing the doorknob? Would you say that the cat has intelligence?
- c. Can you tell by the looks of the three children what they are thinking? Are they all frightened? Can you tell which one is most likely to get them out of the difficulty?
- d. What finally happens? Think carefully, for this is the climax, the outcome, of your story.
- e. How did they all feel about it afterward?
- f. What was their final attitude toward the cat?

The directions are on the following page.

DIRECTIONS

a. After you have discussed the picture in class, write your story. Care must be taken to give the story a good ending and to write the conversation correctly.

b. Exchange papers with some pupil, and if you think his story is unusually good, read it to the class. Finally, the class will decide whose story is the best of all.

c. The writer of the story chosen will copy it on the blackboard.

d. You and your classmates will help revise the story. If you can improve it by taking certain parts from the stories that have been read aloud, by all means do so.

e. Now rewrite your own story, improving it in every way you can.

f. If you think you have greatly improved your story, you may read it to the class.

Did you use any adverbs? Have you discovered how valuable adverbs are in adding color to a story?

107. ONE STORY WRITTEN TWO WAYS

VARIETY IN SENTENCE STRUCTURE

Read the two versions of the same story. Tell which one sounds jerky and which one sounds smooth and natural.

My Embarrassment

You have probably been embarrassed at times. So have I. It happened in this way. My mother was not at home. I was alone. I was reading a book. The telephone rang. I exclaimed, "What a nuisance the telephone is!" I answered the call. A lady asked for my mother. I told her Mother was away. I asked her how she was. She replied that she was all right. Her boy had been sick. I knew he was spoiled and wild. I forgot to whom I was speaking. I asked

her if Fred was as wild as ever. She exclaimed, "What!" I was embarrassed. I had never felt so uncomfortable in all my life. I could feel myself turning red. I began to stammer. The lady replied coldly. She said she did not understand what I was saying. She hung up her receiver. Sometimes I meet her. I always blush.

My Embarrassment

Have you ever been seriously embarrassed? I have, and this is how it happened. One day when I was alone in the house and busily reading an interesting book, the telephone rang. I exclaimed, "What a nuisance the telephone is!" but I nevertheless answered the call, and heard the voice of a lady asking for my mother. After I had told her that Mother was away, I asked her how she and her family were. Her son, she said, had been ill. Knowing that the boy was spoiled and reckless, and forgetting to whom I was speaking, I blurted out, "Is Fred as wild as ever?" "What!" she exclaimed. I was so embarrassed that I could feel myself turning red. I began to stammer. The lady replied coldly, said she did not understand, and angrily hung up her receiver. To this day I cannot meet her without blushing.

Answer some questions.

QUESTIONS

- a. Well, which version of the story sounds jerky and which one sounds smooth and natural?
- b. The first sentence of the first version is declarative. The first sentence of the second version is interrogative. Why does the latter give some variety to the sentence structure?
- c. The second and third sentences of the first version have been made into one in the second version. Why?
- d. The fourth, fifth, sixth, and seventh sentences of the first version have been combined into one. Why?

e. Find out what other sentences in the first version have been combined in the second. Tell why they have been combined.

f. If you combine related ideas into one sentence, how is your composition improved?

g. In which version do the sentences begin mainly with the subjects, that is, with "I," "She," "A lady," etc.? Does this make a good effect or a bad effect?

h. In which version do some of the sentences begin with other words than the subjects? Mention some of the words. Is the effect good or bad?

i. How will this language experience help you in speaking and writing if you remember it and use it? Do you understand how to combine related sentences?

108. TELLING STORIES

Everybody learns the ways of life by experience. Often people are helped by the blunders they make, and the more embarrassing the blunders are, the more they learn from them. You may tell a story of an embarrassment of your own. If you cannot remember having made a blunder that has embarrassed you, you will be excused from speaking.

109. ORAL COMPOSITION

Here are some subjects from which you may choose, or you may select another to suit your fancy.

Why I Didn't Pass

Who Spilled the Milk

A Lesson Dearly Learned

Finding a Hornet's Nest

Why They Laughed

A Swift Launch

A Tippy Canoe

Counting Chickens Too Soon

A Bashful Boy

What I'm Afraid of and Why

After all the pupils have spoken, consider to whom you would give the palm for selecting a worth-while story and for telling it in the best way.

WRITING SHORT PLAYS

Again the class will decide who told the best story. The author will go to the blackboard to act as scribe. You and your classmates will work out his story in the form of a short play, determining by discussion what each speech and its accompanying stage directions should be. Make a strong ending. Use many adjectives and adverbs to make the conversation colorful and rich in meaning.

Such plays may be given with good effect in your assembly or before other classes in the school.

110. A POEM FOR STUDY

Read the following poem silently. Read it until you think you understand it.

A PRAYER¹

Teach me, Father, how to go
Softly as the grasses grow;
Hush my soul to meet the shock
Of the wild world as a rock;
But my spirit propt with power
Make as simple as a flower.
Let the dry heart fill its cup,
Like a poppy looking up;
Let life lightly wear her crown,
Like a poppy looking down.

Teach me, Father, how to be
Kind and patient as a tree.
Joyfully the crickets croon
Under shady oak at noon;
Beetle, on his mission bent,
Tarries in that cooling tent.

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Let me also cheer a spot,
Hidden field or garden grot—
Place where passing souls can rest
On their way and be their best.

—EDWIN MARKHAM

Answer some questions.

QUESTIONS

- a. Why is this poem called "A Prayer"?
- b. The question is—What is the poet praying for? Is he praying to be rich and powerful?
- c. Was the poet attracted by the gentleness of Nature? (Think of the first two lines separately, then of the other lines.)
- d. In what way would the poet like to resemble a flower?
- e. In what way would he like to resemble a tree?
- f. In what way would he like to benefit even lowly insects?
- g. Where and how would he like to be helpful to other people?
- h. Which would you prefer—to master men or to help men?
- i. The lines rime in pairs. Show that this is true all through the poem.
- j. Find another poem in this book. See whether the lines of that poem are arranged in the same way as those of this poem.
- k. What is a poem? Think carefully.

Several pupils will read the poem aloud. Tell who reads it best, and why. Commit the poem to memory. What connection with composition has the study of this poem?

111. IMAGINARY GARDENS

In his poem "A Prayer," Markham clearly shows how much he loves the things with which nature has beautified the earth—grasses, rocks, flowers, trees, insects. A garden is a place where people have assembled those growing things they like best, and many of them are very beautiful.

You should be able to imagine some very lovely gardens yourself—gardens where the poet might very properly have made his prayer. Think of these titles:

A Northern Garden

A Southern Garden

A Mountain Garden

A Garden on the Plains

A Fairy Garden

A Garden by a Lake

A Mermaid's Garden

A Japanese Garden

You can think of all sorts of beautiful things to put in your imaginary garden—rocks, trees, shrubs, vines, flowers, birds, animals, insects, as well as walks, pools, statues, fountains, and houses, all assembled in attractive designs. Only, the mermaid's garden will be somewhat different from the others. In what ways will it be different?

Perhaps, after having a few minutes to think, you will be able to describe your garden orally. You will find, however, that you can improve your description greatly when you write at your leisure. Use adjectives and adverbs to give color. If you are so inclined, use the poetic form.

112. PREPOSITIONS

For a short while you will study prepositions. Read the following sentences:

The boy was walking in the room.

The boy was walking into the room.

Talk about the sentences. You use many similar ones every day.

QUESTIONS

a. Which sentence means that the boy was not in the room at first but was going into it? Which means that he was already in the room?

b. "In" and "into" are prepositions. They are the first words

in prepositional phrases. If "in the room" is the prepositional phrase in the first sentence, what is the prepositional phrase in the second sentence?

c. If "in the room" is an *adverbial prepositional phrase* in the first sentence, what is the adverbial prepositional phrase in the second? They are adverbial because they modify verbs. If they modified nouns, they would be *adjectival prepositional phrases*.

d. If "in" in the first sentence joins "room" to "was walking," what does "into" in the second sentence join to "was walking"?

e. What is a preposition? Make a definition.

Here is a list of common prepositions: *in, into, by, for, with, on, under, above, upon, of, before, after, beside, besides*; and there are many more. Every one of them may be the first word in a prepositional phrase. Every one of them may be used to join a word to some other word.

Study the following sentences and think what prepositions are necessary to make the meaning complete. Always tell what the prepositional phrase is and what word it modifies. Which phrases are adjectival? Which are adverbial? Write the sentences and discuss them in class.

SENTENCES

1. When the cat came — the barn, the father mouse hid — the manger.

2. The mother mouse leaped up — a barrel.

3. One of the young mice ran — some straw that was piled — a corner.

4. Another climbed — an old coat that was hanging — the wall.

5. Another ran — his brother — a pile of corncobs that lay — the door, and they hid — a shovel that was leaning — the wall.

6. The cat looked all — the place, but didn't see a mouse.

7. Then she walked over —— the manger and crouched down —— some straw.

8. There she waited —— an hour, but not a mouse stirred —— his hiding place.

9. Suddenly a noise was heard —— the door.

10. Pussy looked —— her shoulder, and saw a dog —— the doorway.

11. Now the cat jumped —— the manger, and the father mouse leaped —— the barrel.

12. The dog ran —— the cat, the cat leaped —— the barrel, and the father and mother mice leaped —— the barrel —— the ground, and ran —— the straw —— the corner.

13. As the dog leaped —— the barrel, the cat jumped and ran —— the corner where the straw was, and father mouse, mother mouse, and one young mouse all climbed —— the old coat.

14. The cat leaped —— the coat —— the wall, and the mice all fell —— fright —— the coat and ran —— the shovel that leaned —— the wall.

15. Then a man —— the doorway threw an ear of corn —— the dog —— the barn.

16. The dog ran —— the door, the cat escaped —— a window, and all the mice ran —— the oat bin, where they had many a good meal.

113. PREPOSITIONAL PHRASES

Perhaps you have discovered that there are three kinds of groups of words—sentences, clauses, and phrases. A sentence may be just one clause (simple sentence), or it may be two or more clauses (complex, compound, and complex-compound sentences). A clause, whether it is a sentence or just a part of a sentence, always has a subject and a predicate. A phrase has neither subject nor predicate. The phrase that is most frequently used is the *prepositional phrase*. Several prepositional phrases are given on page 141.

in the morning
under the tree
after dinner
since yesterday
on the table

at night
by the house
from the clouds
to the girl
over the river

You can see readily that these groups of words have no subjects and predicates; they do not make assertions, nor do they ask questions. They serve merely as parts of sentences.

Think of this sentence: *The milkman came in the morning.* "In the morning" is a prepositional phrase. It tells when the milkman "came." The preposition, "in," is the first word in the phrase. It joins "morning" to "came," and the whole phrase is a modifier of "came."

114. VARIETY IN SENTENCE STRUCTURE

TRANSPOSING PREPOSITIONAL PHRASES

Below and on page 142 are some sentences. Each one contains a prepositional phrase printed in italics. You are to rewrite each sentence and transpose or put the prepositional phrase in a different place. For instance, think of this sentence: *The moon shines at night.* It is easily changed to *At night the moon shines.* Talk about the sentences in class and compare your revisions with those of the other pupils. Tell what each prepositional phrase modifies.

SENTENCES

1. *Under the tree* my poor dog was lying.
2. A big barn stood *by the little house.* (In addition to changing the position of the phrase in this sentence, use "stood" before "a big barn.")
3. *After dinner* I ate an orange.

4. The rain comes *from the clouds*. (Use "comes" before "The rain.")
5. I have not felt well *since yesterday*.
6. *To the girl* he gave a rose.
7. *On the table* was a large melon. (Use "a large melon" before "was.")
8. The boat sped *over the river*. (Use "sped" before "the boat.")
9. His mother came *with him*. (Use "came" before "his mother.")
10. I went out to play *after breakfast*.
11. *For you* I have brought a new book.
12. *In the top drawer* you will find my blue pencil.
13. The dog ran furiously *through the brush*.
14. It is about nine hundred miles *from New York to Chicago*.
(There are two prepositional phrases in this sentence. What are they?)
15. *As to the man's honesty* I can say nothing. (The preposition is two words. What are they?)
16. *Up the tree* ran the nimble squirrel.
17. The frightened boy ran *down the street*. (Use "ran" before "the frightened boy.")
18. *Of the man's early life* little is known.
19. Wreckage was scattered *along the shore*.
20. *With three sticks and a sheet of paper* I made a kite.

Of what service may this exercise be to you at times when you are speaking or writing?

115. REVISING AND FINISHING STORIES

On page 143 are two unfinished stories for you to read silently. As you read, think how some of the sentences might be improved by the use of prepositional phrases. Also think what would make good endings for the stories.

A Collision

Crash! Bang! and then a screeching of brakes. I ran to see what it was. I saw a car with its bumper into the other car. A man was telling a lady that he had the right of way. The children in the other car were crying, and the lady in the same car was telling him that she was going slow enough to go through. No one was hurt but a bumper, a fender, and a running board. The man

Runaway Boy

There was an unappreciated boy who grew to dislike his own home, and found his parents not at all up to the standard of his requirements as parents. One morning before breakfast he climbed over the back fence and ran away. He thought of the surprise his parents would have when they discovered that he was gone. He would show his parents that he wouldn't have their ill treatment, and that he could get along better without them. When he saw the other boys going home for dinner, he was sorry. The afternoon seemed endless. It was nearly dark when the struggle was given up, and the boy slowly walked along the dusty road toward his home. When he reached the woodpile, he gathered a load of wood and carried it in. His sister, who was washing dishes, was not glad to see him. He went into the pantry, but the cupboard was locked. He went

Now answer some questions.

QUESTIONS

- a. Which story reads more smoothly? Why?
- b. Combine the second and third sentences of the first story, beginning with the word *running*, or perhaps beginning with the word *looking*.
- c. Have the words "with its bumper into the other car" a very clear meaning? What did the writer intend to say?

d. Notice the prepositional phrases. Would it be possible to tell the stories without using prepositional phrases? Could some of them be used to better advantage?

e. The writer says, "No one was hurt but a bumper," etc. Doesn't this seem to imply that a "bumper" is a person? What change can you make?

f. Discuss the ending of the first story. What might have happened? Determine how you can make a good ending. Talk the matter over until you are satisfied.

g. The second story is much better written than the first, but in the first half of it the writer has used the same important word four times. This gives an unpleasant effect. Find the word. Consider how you can reduce the number of times it is used.

h. Discuss the ending of the second story. Did the family know that the boy had tried to run away? Or, if they knew, was the pantry locked as a punishment? Think what the outcome was.

After you have thought about all the questions, you will rewrite the stories. Improve the sentences as much as you can and end the stories in a striking manner.

116. FINISHING ONE ANOTHER'S STORIES

Study the titles you find below. If any one suits you, use it. If not, perhaps one of them will suggest something you have seen or experienced.

A Collision

Runaway Girl

My Dog Came Back

An Arrow That Missed

Digging Through to China

A Bad Spill

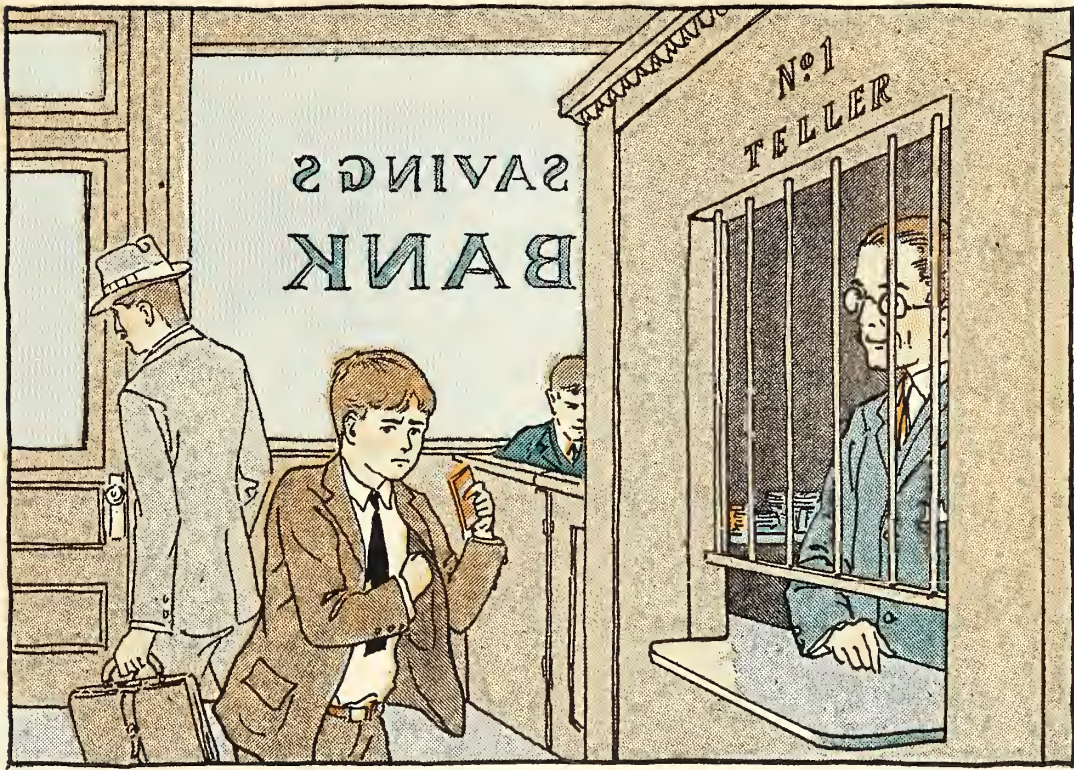
Locked Out

An Unexpected Visitor

A Memorial Day Adventure

A Fourth of July Adventure

Read the directions on the next page and follow them carefully.



DIRECTIONS

a. Write your story down to the climax, or main point. Stop there, and draw a line to show that the story is unfinished. Write at your desk.

b. Exchange papers with someone. Finish his story and let him finish yours. Give his story an unexpected ending. To give variety and richness to your sentences, use prepositional phrases.

c. When you have finished, read the story to the class. If your classmates offer suggestions for a better ending, revise accordingly.

117. A STORY FROM A PICTURE

Study the picture at the top of this page. It has a story in it.

QUESTIONS

a. This story should have *Lost Money*, or something very similar, for a title. Why so?

b. What happened before the boy reached the bank?

c. What discovery has the boy made? How does he feel about it?

d. What does the man in the bank say about the difficulty? Are such happenings common at a bank?

e. If the boy cannot find the money in his clothes, what will he do about it? How can you account for what has happened? Think carefully; this is the main point of your story.

f. What lesson can you draw from the boy's experience?

Follow directions

DIRECTIONS

a. After you have thought about all the questions, write your story. Be sure the outcome is interesting. Make your writing as correct in every way as you possibly can.

b. When you have finished writing, exchange papers with someone. If you find his story has a good ending, read it to the class.

c. The pupil who wrote the best story will copy it on the blackboard.

d. Help revise the story as usual.

e. Finally, rewrite your own story, improving it in every possible way. Consider every sentence carefully.

118. ANALYZING A SUBJECT

THE FORM OF AN OUTLINE

You and your classmates have studied the analyses of several subjects by discussing the topics given in the outlines. You have usually thought of each topic as calling for one paragraph when written. Now you will study a larger outline, in which a topic has subtopics each of which calls for at least one paragraph when written. Read the outline with care. Think how much may be said on each subtopic. Try to decide whether you can say enough to make a full paragraph.

OUTLINE

SUBJECT: THRIFT

- A. *Providing for future emergencies:*
 - 1. The thrift of bees, ants, squirrels, and other animals
 - 2. The thrift of mankind
- B. *Means of saving:*
 - 1. Investing in homes in towns
 - 2. Investing in farms and market gardens
 - 3. Savings accounts in banks
 - 4. Building and loan societies
 - 5. Buying stocks and bonds
 - 6. Buying a business, such as a store or workshop
- C. *How children can earn money:*
 - 1. Chores about home
 - 2. Chores about the neighborhood
 - 3. Saturday jobs
 - 4. Newspaper routes for boys
 - 5. A job for girls: caring for small children
- D. *How children can save money:*
 - 1. Self-denial
 - 2. A little iron bank at home
 - 3. Savings accounts at banks
- E. *Purposes of saving:*
 - 1. Buying needed things
 - 2. Saving for college days
 - 3. Saving for permanent investment
- F. *Thrifty people are intelligent, not stingy.*

This is a very long subject to discuss.

QUESTIONS AND DIRECTIONS

- a. Do the capital letters indicate topics or subtopics?
- b. Do the numbers indicate topics or subtopics?

c. Think of A, 1. If you have just a sentence or two about the thrift of each of the animals, how many paragraphs does A, 1, call for?

d. If you have much information about the thrift of each animal, how many paragraphs does A, 1, call for?

e. Now tell what you can about the thrift of the several animals, and decide how many paragraphs you should have.

f. Think of A, 2. In what way is the thrift of mankind greater than that of animals? What you say will probably call for one paragraph.

g. Think of all the other titles and subtitles in turn, and discuss them. Use illustrations when you can. For example, under B, 1, you might tell something you know of some man or woman who invested in a home by years of saving, thus acquiring permanent property. Think of the paragraphing as you talk. For example, B, 2, might call for two paragraphs if you have enough to say. Why?

h. After you have talked through all the topics, think of the form of the outline. Why are the capital letters in a perfect column? Why are the numbers in a perfect column?

i. Now that you have discussed the whole subject of *Thrift* and have considered the outline, you are ready to use the material. Perhaps you would like to make a book of it just as you have done with other subjects.

119. OTHER SUBJECTS TO ANALYZE

You and your classmates will now select one of the following subjects and make an analysis of it without help. Choose a scribe to write the outline on the blackboard as you work it out. Do your work with care.

School Newspapers
School Athletics
School Assemblies

Why Every Voter Should Vote
Duties to Our Country
The Ideal Pupil

120. ORAL COMPOSITION

Now that the year's work is nearly ended, you would do well to think over what it has done for you. What things have happened in school or at home that have made you stronger and better? Have you learned to be more honest, more trustworthy, more reliable, more studious, more determined to do well your part in the world? Have you learned to be more loyal to your friends, your classmates, your teacher, your school, your home, your country? If so, you may be able to think what events in your experience during the year have thus improved you. Think them over, organize them carefully in your mind, and tell them to the class.

121. WRITTEN TEST NUMBER EIGHT

Here are the questions for another test.

TEST

1. Why does the first of the two stories called *My Embarrassment* sound jerky and the second one smooth?
2. Think of writing a composition on *Five Historical Characters I Admire*. Make five topics.
3. *a.* What adverb is in *The rabbit ran fast*?
b. What two adverbs are in *The train moved very slowly*?
4. Add suffixes and make adverbs of these adjectives: *slow, doubtful, wicked, separate, needless*.
5. Copy the sentences and underline the adverbs that modify adjectives:
 - a.* The sky was very beautiful that morning.
 - b.* The concert was too long.
6. Copy the sentences and underline the prepositions:
 - a.* The horses were going into the stable.
 - b.* A weather vane was on the roof.
 - c.* A man was standing beside the house.

c. Which comes first — the subject or the verb?

d. Change the sentence to this: *A good hotel is in our town.* Is the subject the same as in the other sentence? Which comes first in this sentence—the subject or the verb?

e. The word “there” in the example-sentence has no meaning. It is used merely to enable us to put the verb before the subject. It is called an *expletive*. What is the meaning of this word? (Use the dictionary.) Can you think of any other expletives?

Think of this sentence: *I have read a good deal about Boston, but I have never been there.* In this sentence “there” means *in that place*. Since it has a meaning, it is *not* an expletive.

Study the following sentences carefully. Tell whether or not the word *there* is an expletive. When *there* is an expletive, tell what the subject is.

SENTENCES

1. There was a storm last night.
2. There are three eggs in the nest.
3. The boys say there is ice on the pond.
4. I have heard of Algiers, but I have never been there.
5. The bat is lying by the tree, but the ball is not there.
6. I thought my coat was in the hall, but it is not there.
7. Do you think there will be snow tonight?
8. Is there any milk in the ice chest?
9. There is cream in the ice chest, but there is no milk there.
10. Are there any good roads in this neighborhood?
11. There on the table you will find an apple.
12. There are peaches in the orchard, but there are no apples there.
13. Is there any coal in the bin?
14. Have there been any storms here lately?
15. There are some hens in the barn.
16. Is there any hay in the loft?

17. There is some clover in the loft, but there is no timothy there.
18. There are some new people in the next house.
19. There is some fruit there on the table.
20. Is there any fruit on the table?

You were asked to study this exercise because you might think that "there" is sometimes a subject, since it is often the first word in a sentence and since it often precedes the verb. Remember: "*There*" is never a subject.

123. PRINCIPAL AND SUBORDINATE CLAUSES

Suppose one of your friends should meet you on the street and say to you, "When I was passing your house." Suppose he should then pass on. Would you not wonder why he had expressed himself in that incomplete manner? But suppose he had said, "When I was passing your house, your mother told me to tell you to come home." You would accept this as a complete statement.

"When I was passing your house" has a subject ("I") and a predicate verb ("was passing"), but it is not a sentence. It can be only a part of a sentence. It is called a *subordinate clause*. "Your mother told me to tell you to come home" is also a part of a sentence, but expresses a complete idea when standing alone. It is called a *principal clause*.

Subordinate clauses begin with such words as *when*, *as*, *as if*, *until*, *while*, *after*, *before*, *although*, *since*, and *because*.

On page 153 are some groups of words which contain subjects and predicate verbs. Some of them express complete ideas by themselves and are principal clauses. Some do not express complete ideas and are subordinate clauses. Take them up one by one and tell which groups

of words are principal clauses and which subordinate clauses. See whether you can tell what a principal clause is before you begin your work; what a subordinate clause is.

PRINCIPAL AND SUBORDINATE CLAUSES

1. When I was in Rome
2. If I were you
3. He came into the house
4. She stubbed her toe
5. After we had finished our work
6. As soon as we had had our breakfast
7. Even if he doesn't come
8. As if he were ill
9. Because he was not strong enough
10. The sun shone brightly
11. Although he was unwilling
12. We found a badger in the woods
13. Since we visited you
14. They had a flat tire
15. Though they came early
16. When I saw him
17. The wind was blowing
18. As the boys went down the hill
19. As soon as we had washed the dishes
20. Whenever I see that boy

FURTHER DIRECTIONS

a. Go over the principal and subordinate clauses and tell the subject and the predicate verb in every case.

b. Find the subordinate clauses again, and add other clauses so that you will have complete statements. For example, if you add *I did as the Romans do* to "When I was in Rome," you have a complete statement.

124. THREE SENTENCE FORMS**SIMPLE, COMPLEX, AND COMPOUND SENTENCES**

Read the following sentences silently, and then answer some questions about them:

I earned a dollar last Saturday.

If I had earned a dollar, I should feel very proud.

I earned a dollar, and I felt very proud.

QUESTIONS

a. One of these sentences makes two complete statements joined by a short word. That is to say, the short word could be left out and there would be two complete sentences. This sentence is called a *compound sentence*. Which one is it?

b. One sentence has a clause that would not make complete sense by itself; it merely helps the other clause to complete the meaning. In other words, this sentence has a principal and a subordinate clause. It is called a *complex sentence*. Which one is it?

c. The remaining sentence has only one clause. In other words, it makes merely one statement. It is called a *simple sentence*. Which one is it?

Read the following sentences. Tell whether they are simple, complex, or compound.

Did you earn a dollar last Saturday?

Would you feel very proud if you had earned a dollar?

Did you earn a dollar, and did you feel proud?

Answer more questions.

QUESTIONS

a. The second set of sentences is like the first set, but it is also different. In what way is it different?

b. Notice the complex sentence in each set. One has a comma, and the other has not. Why? Think of the oral reading.

c. Notice the compound sentence in each set. Each has a comma. Why?

d. Why are you asked to notice these matters?

Can you make definitions of simple, complex, and compound sentences? Try.

125. THREE SENTENCE FORMS AGAIN

As you studied the preceding lesson, did you see how a knowledge of simple, complex, and compound sentences will help you in your composition? You have already learned that you should begin your sentences in a variety of ways. You have also learned that you should vary the length of sentences. When you do these things properly, you will use a mixture of simple, complex, and compound sentences. It is necessary, therefore, that you learn to know and use sentence forms well.

Turn back to the stories on page 124. You revised these stories once, but now you will revise them again, using what you have learned about sentence forms. As you do so, think how your knowledge of simple, complex, and compound sentences makes revision less difficult.

QUESTIONS AND DIRECTIONS

a. Read the first story carefully. How many simple sentences do you find? How many complex? How many compound? Do there seem to be too many of any one kind?

b. Notice the second and third sentences. What form of sentences are they? Do they seem very much alike? Why?

c. Remember only related ideas should be combined in one sentence. Does the clause *Now these cookies were for my father's lunch* belong where it is, or should it be added to the preceding sentence? How would you add it? What form of sentence would be left?

d. Go on through the story, studying each sentence. Combine clauses that are related and separate those that are unrelated.

e. Study the second story as you have the first one.

When you have finished your analysis of the stories, rewrite them. Remember that phrases as well as clauses may be transposed to make better sentences. Read each story aloud and find out whether your classmates agree with the changes you have made.

126. CONJUNCTIONS

You will now have a study of conjunctions, of which there are two kinds—coördinating and subordinating. Look up *conjunction*, *coördinate*, and *subordinate* in the dictionary. Find out whether any of these words are related to the word *order*. Find out which one of the words is related to the word *junction*.

127. COÖRDINATING CONJUNCTIONS

And, But, Or, For

PUNCTUATION

Think of the four conjunctions in these sentences:

Jack and Jill went up the hill.

Jack fell down and broke his crown.

Jack was hurt, but Jill nursed him.

Jill nursed him well, for he was badly hurt.

Jill had taken him, of course, for better or for worse.

Talk about the sentences in class.

QUESTIONS

a. Whenever you see an *and*, something is compound. That is, two or more constructions are of the same kind or rank. In the first sentence it is the subject that is compound. Explain.

b. What does *and* join in the second sentence? In other words, what two things did Jack do? What is compound?

c. When *but* means *except*, it is a preposition, because it joins a noun or pronoun to another word. When it joins two principal clauses, it is a conjunction—a coördinating conjunction. What does it join in the third sentence? What form of sentence is the third sentence?

d. Read the third sentence aloud. Why does the comma make the reading a little easier? Should commas be used between the parts of compound sentences? Open your geography, history, or reading book. Find a few compound sentences. Do commas separate the principal clauses? Why should they?

e. When *for* begins a prepositional phrase, it is a preposition. What does *for* join in the fourth sentence? Is the sentence simple, complex, or compound? Why is *for* a coördinating conjunction? Why is a comma used in the sentence?

f. *Or* is always a coördinating conjunction. In the fifth sentence it joins two *substantives*, that is, words used as nouns. What are these words? Is *for* in this sentence a preposition or a conjunction?

g. Think of the kind of ideas introduced by the conjunctions *and*, *but*, *or*, and *for*. Which one introduces an *additional fact*? Which one introduces a *reason*? Which one introduces an *alternative*, a *choice*? Which one introduces an idea of the *opposite kind*?

In the following sentences you are to supply the missing coördinating conjunctions. They will always join two constructions of the same kind or rank—two subjects, two objects, two verbs, two adjectives, two phrases, two clauses, etc. Such constructions are always compound. Tell what each of the conjunctions joins.

Write the sentences and exchange papers with some pupil. Give and get help as usual.

SENTENCES

1. Rip Van Winkle was very lazy in his own home, — was very industrious in the rest of the village.

2. He didn't like to stay at home very much, — he had a scolding wife.

3. When he was at home, he had to work — to listen to tirades.

4. At the village inn he drank schnapps — talked with the loafers.

5. He talked about Hendrik Hudson a great deal, — the story about this old sailor was generally believed.

6. One day he took his dog — gun, — went away to the mountains.

7. A storm came up, — thunder rolled.

8. "Hendrik Hudson — his men are playing ninepins to-night," said Rip.

9. "Shall I go home, — shall I stay — sleep in the rain?" he added.

10. Rip — his dog lay down in the shelter of an overhanging rock, — tried to sleep.

11. Suddenly the rain was over, the moon shone out, — Rip saw a strange figure toiling up the mountain with a keg on his back.

12. "Is it a man — what?" Rip muttered.

13. It was a man, — a very strange one.

14. He was not tall, — was very thick — heavy, — he wore a strange hat — old-fashioned knee breeches.

15. He signaled to Rip to carry the keg, — Rip was afraid, — he didn't like the man's outlandish appearance.

16. The man then made a sign of drinking, — tapped the keg.

17. "Is it schnapps," asked Rip eagerly, "— just water?"

18. Again the man tapped the keg, made a sign of drinking, — beckoned to Rip.

19. Fearfully Rip took the keg upon his shoulder, — a delightful odor assailed his nostrils.

20. The keg was heavy, — it was carry the burden — go schnappsless to a leafy bed on a rainy night in the mountains.

21. Rip toiled on — on up the slope, — suddenly found himself surrounded by a silent circle of strange men.

22. Putting down the keg, he said to the strange little man, "Are these your brothers, — are they ghosts?"

23. The man nodded his head up — down, — Rip knew that they were Hendrik's crew.

24. Rip looked around for his dog, — the frightened animal had fled, — he seemed to have known that the stocky guide was more — less than human.

25. The guide poured out a mug of liquor — offered it to Rip, who drank it eagerly, — he was wet, tired, — afraid.

26. Suddenly a strange quiet stole over the poor fellow; he was no longer wet, tired, — afraid.

27. His knees weakened — gave way beneath him, — he sank to sleep upon the mountain side to awake after how many years!

128. TOO MANY CONJUNCTIONS

Many children and some grown-ups use too many coördinating conjunctions. They string their sentences together with *and*, *but*, *so*, and *and so*. There is a right place for a sentence to end, and it should end precisely at that place. On the other hand, these conjunctions are very necessary, and enough of them should be used.

There follows a story by a fifth-grade pupil. Read it silently, and then discuss it in class. Determine what coördinating conjunctions should be taken out and what ones should remain. If you find it necessary to change the wording here and there, do so.

A Rainy Day

One day last week when I was out playing with my kitten, it began to rain and was very disagreeable indeed, and so I went into the house and took my kitten with me.

I played with him until after the shower was over, and my girl friend said, "Let's go to the park," and so we went, and we stayed there until dinner time, and then we went home, and when we got home it began to rain again and the streets were flooded and I fell into a puddle and got wet and muddy.

And when my mother went to the basement she could not get in because it was flooded, and the kittens were all drowned.

I stayed in the house and got one of my games out and we played until supper time, and that is the end of my story.

Do you ever find that you have too many coördinating conjunctions in your own compositions?

129. SUBORDINATING CONJUNCTIONS

PUNCTUATION

You have already studied subordinating conjunctions. They introduce subordinate clauses in complex sentences. Think of these sentences:

Unless you come early, I shall go without you.

The dog ran as if he were frightened.

Though the day was cloudy, there was no rain.

Fred said that he would help me.

Talk about the sentences.

QUESTIONS

a. What is the subordinate clause in the first sentence? What is the subordinating conjunction? Is the clause adverbial or adjectival?

b. The subordinating conjunction in the second sentence is made up of two words. What are they? What does the clause modify?

c. What is the subordinating conjunction in the third sentence? What clause does it introduce? Is the clause adverbial or adjectival?

d. The verb "said," in the fourth sentence, has an object. What is it? What word introduces the object? Why is the clause a noun clause? (In this case the conjunction is merely introductory, since it could be left out. Could "unless," "as if," and "though" be left out?)

There are many subordinating conjunctions in the English language. It seems difficult sometimes to distinguish between subordinating conjunctions and prepositions. But, after all, the question is quite simple. Everything depends upon what the word does in a sentence. If it introduces a clause, it is a conjunction. If it introduces a phrase, it is usually a preposition.

Following are some sentences in which you are to insert subordinating conjunctions. Choose from this list: *if, unless, as if, since, as, because, until, before, after, though, although, when, and that*, though the last is merely introductory and may usually be omitted. Write the sentences and compare your selections with those of your classmates.

SENTENCES

1. — the firemen had not arrived — they did, the house would have burned to the ground in a few minutes. (Why is the comma used?)

2. The roof burned — (use two words) it had been soaked in kerosene.

3. We shall have more fires — we take more care.

4. — we had had dry weather for several weeks, the fire got a good start. (Read the sentence aloud. Why is the comma used?)

5. — our fire department is efficient, the fire did not spread.
(Why is the comma used?)

6. The fire department is efficient — it has a good chief.
(Why is there no comma?)

7. — the fire was put out, the police guarded the building.
(Explain why the comma is used.)

8. Firemen don't fight fires — they once did. (Why no comma?)

9. They didn't have engines — they do now. (Why no comma?)

10. They used to pour on buckets of water — the fire was out.
(Would a comma make the reading easier?)

11. — fire engines were invented, fighting fires was slow work.
(Does the comma make the reading easier?)

12. — fire engines were invented, houses were more secure.
(Why the comma?)

13. Still it is true — we sometimes have serious fires. (Why is there no comma?)

14. We know — there will always be danger of fires. (Would a comma help?)

15. Fires cause losses, — losses are made less by the insurance companies. (Read the sentence aloud. Why is the comma desirable?)

16. — I don't think my house will catch fire, I carry insurance.
(If the subordinate clause comes before the principal clause, why is the comma used?)

17. — a man insures his house, he feels much safer. (Why the comma?)

18. — insurance companies were organized, a fire meant a total loss. (Which clause comes first?)

19. A house in our neighborhood burned the other day — the insurance policy had expired. (Which clause comes first?)

20. — the owner builds again, he will keep up his insurance.
(Why the comma?)

130. INTERJECTIONS**EXCLAMATION POINTS**

Read these two sentences:

Joe. I think the Blues will win the game. Don't you?

Philip. Pshaw! they won't make three runs.

Answer some questions.

QUESTIONS

- a. How many sentences are there altogether?
- b. Think of the three kinds of punctuation marks at the end of the sentences. Why are there more marks than sentences?
- c. Which word has the extra punctuation mark?
- d. Is "Pshaw" the equivalent of a sentence? Has it a definite meaning? Find it in the dictionary.
- e. Think of periods, question marks, and exclamation points. Which should you use after a word or a group of words that expresses excitement?
- f. Have you discovered that "Pshaw" is not a subject, not a verb, and not a modifier, but just a word *thrown in* to express excitement? Such a word is called an *interjection*.

Copy and punctuate the following sentences. There is one interjection in each, but one of the interjections consists of three words.

1. Hurrah the boys are coming home
2. Bosh he didn't mean it
3. What you don't mean he told you that
4. Oh I bumped my head
5. Alas summer is gone
6. Stuff and nonsense he wouldn't do such a thing
7. Impossible it couldn't be

In your writing you will not use many interjections, but you will use one occasionally, and you must remember what comes after it.

131. A PLAY WRITTEN BY A PUPIL

Perhaps it is hardly fair to say that the following play was written by a pupil, for the pupil merely wrote, as well as he could remember, a play that he had seen on the stage. Read it silently.

A CONVERSATION OVER NOTHING

Characters: Mr. and Mrs. White and son Willie

MRS. WHITE

(To Mr. White, who has just entered) Well! I am certainly glad you have come home. I've been in such a condition. Upset ever since three o'clock. I've almost gone out of my mind.

MR. WHITE

Now stop that driveling and get down to facts. What is the matter?

MRS. WHITE

(Clasping her hands) Oh, isn't that just like you! Not a spark of feeling! Just "facts"! Well, well! What happened to him can be laid to your door. *(Mr. White angrily approaches eight-year-old Willie.)* Don't come near him! The child is in a serious condition. He has been through enough today. But just let me say this—you were the one who made him go to the public school, weren't you? I wanted to send him to private school, didn't I? And you said, "No! My son is going to be educated with the people." Didn't you?

MR. WHITE

(Gravely) I certainly did.

MRS. WHITE

Ha! That's all I wanted you to acknowledge. Now,

Willie darling, tell your father what happened to you in public school today.

WILLIE

The doctor came around.

MR. WHITE

The doctor! Oh, yes! Well?

WILLIE

(*Angrily*) And he examined me.

MR. WHITE

That's nice.

MRS. WHITE

What! Have a doctor who examines hundreds of other children examine our Willie?

MR. WHITE

If he confined his examinations to our Willie, his opinions wouldn't be worth much. Besides—

MRS. WHITE

Willie darling, tell Father just how the doctor examined you, dear.

WILLIE

He came in and he stood by the window, and we all had to march round in a line and walk in front of him, and he examined us, and he pulled our eyelids off our eyes and looked—

MR. WHITE

Pulled your eyelids off your eyes!

MRS. WHITE

Oh, don't be so particular! He meant—pulled them down, of course. (*Kissing Willie to give him courage*) Go on, darling.

WILLIE

And then he gives our necks a fierce pinch and that made our mouths fly open, and he shoved a stick all covered with cracked glass down our mouths and examined our tongues.

MRS. WHITE

Now what do you think of that? There's your public school for you!

MR. WHITE

Oh, what's he talking about? How could a stick be covered with glass?

WILLIE

Well, it was something that scratches. And he said I have to be vaccinated and maybe I have to wear eyeglasses some day.

MRS. WHITE

There, now! What do you think of that? A public school doctor telling our child to be vaccinated and wear eyeglasses!

WILLIE

He says when I get old, Ma. From the looks of my eyes now I c'n go without them till I am ninety or one hundred.

MR. WHITE

(Breaking into uproarious laughter) And this is what all the fuss was about? As far as I can see, he is taken care of in public school better than ever before in his life.

MRS. WHITE

Of course you'd turn everything so that it seems right from your point of view.

MR. WHITE

(To stop the argument) Willie, go wash your face and hands before we go to dinner.

MRS. WHITE

(*Hastily*) He can't. I have him all sterilized, and I don't want him to wash in such plain water.

MR. WHITE

(*Astonished*) Sterilized? What for?

MRS. WHITE

Well, if you think I'm not going to sterilize my child after a public school doctor has handled him, you're very much mistaken.

MR. WHITE

(*Throwing up his hands in despair*) And we send missionaries to Africa!

DISCUSSING THE PLAY

Answer the questions.

QUESTIONS

a. A play, like a story, has a beginning, a middle, and an ending. What is the beginning of this play? the middle, or body, of the play? the ending?

b. How many characters are there in the play? Where do you first learn who the characters are?

c. How does the author inform you who the speaker is in each case?

d. In one of the speeches of the mother a few quotation marks are used. Why?

e. Why are the different speeches of the play not inclosed within quotation marks?

f. Where do you find italic letters in the printed play? How do they help you in understanding the play?

g. *Stage directions* are inclosed within parentheses. Why? What are stage directions?

h. Where does Willie use bad English?

132. TURNING STORIES INTO PLAYS

There is a great deal of fun in writing and presenting plays. You and your classmates will now prepare a play by working together. The following questions and directions will help you.

QUESTIONS AND DIRECTIONS

a. In order to have a good play, you must first have a good story. Think of the stories that have been written in your class in the last few weeks. What one would make a good play? Remember that it must have at least two people in it and that something must really happen. Select a story.

b. The author of the story will go to the blackboard and write the title, and under it the names of the characters that appear in the play.

c. Now think about the conversation with which the play may begin. Perhaps several suggestions will be made. Discuss the suggestions and reach a decision.

d. Carry on the story by means of conversation. Use your imagination. Think how the people would speak and act. Add stage directions.

e. Bring the play to an end with a surprising event or a bright remark, or both.

Some use should be made of the play when it has been finished. First of all, it should be given before the class. Perhaps arrangements can be made for it to be given in the assembly hall. Perhaps it can be given before some other class in the school.

MAKING OTHER PLAYS

Making plays is a game that you and your classmates may come back to at any time. Subjects for plays are as numerous as the subjects for stories. Think of the historical plays

you might write. When you think of Washington at Valley Forge, of Washington at Yorktown, of the signing of the Declaration of Independence, and of the many other important events in our history, don't you use your imagination? Don't you think how the people concerned might have spoken and acted? Surely you can devise a story with a striking ending. Think it over.

133. WRITTEN TEST NUMBER NINE

You will now have your ninth test.

TEST

1. *There* is an adverb in one of the following sentences and an expletive in the other. Explain.

a. Do you see an oak tree over there?

b. There are no oaks on this hill.

2. Supply *and*, *but*, *or*, or *for* in each of the following sentences:

a. The mountain was steep, — climbing was hard.

b. The day was not very cold, — we were chilled.

c. I did not trust the fellow, — he had deceived me once before.

d. Either you will do this work — you will have it done.

3. Are *and*, *but*, *or*, and *for* coördinating or subordinating conjunctions? Why?

4. Rewrite the following, and omit two *and*'s:

The pet horse was turned into the pasture with the strange horses, and we thought he would be kicked to death at once, but the kicking was all on his side and he soon routed the others and scattered them in four directions.

5. Tell whether each of the following is a principal or a subordinate clause:

a. As the weather cleared

d. When noon came

b. The boy was seriously ill

e. As if they were angry

c. The sea was very rough

6. Copy these sentences and underline the subordinate clauses:
 - a. If you really make up your mind, you can do it.
 - b. There will be no rain unless the wind changes.
7. Copy the following sentences and use a comma in the one that needs it:
 - a. Though we arrived early we did not get a seat.
 - b. We ran until we had no breath left.
8. Tell which of the following sentences is complex and which is compound:
 - a. The sun rose brilliantly, and a beautiful landscape was spread before us.
 - b. As we had watched the stars all night, we were too sleepy to eat breakfast.
9. Copy the following sentences. Use a comma in the proper place in each.
 - a. The horse was running and bucking furiously but he could not shake his rider off.
 - b. As the children were looking eagerly through the window and down the street they saw the parade coming.
10. Write one compound sentence, lettering it *a*, and one complex sentence, lettering it *b*.

JUDGING YOUR WORK

Exchange papers with some pupil as usual.

134. SUMMARY

There are certain things that you should now be able to do. Consider whether or not you can:

- a. Understand directions with one reading
- b. Vary the length and construction of your sentences
- c. Select synonyms and synonymous expressions to avoid unpleasant repetitions of words
- d. Make a good outline of a composition and speak or write from it

- e. Write a composition and improve it by revision
- f. Write a good letter
- g. Spell certain homonyms correctly
- h. Take part in the organization and conduct of a club
- i. Use the proper punctuation at the end of every sentence
- j. Recognize simple, complex, and compound sentences and punctuate them correctly
- k. Recognize nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections, and understand many of their functions
- l. Avoid many common errors of speech

If you can do these things, you have gained a great deal of power in the use of language. Discuss the various items, and try to determine how well you can do them.

135. SUMMARY TEST

To determine how well you have mastered the English sentence, take this final test.

TEST

All the questions are about this one sentence: *After the big herd of cattle had thundered over the horizon, the hunters fed their horses and cooked their evening meal.*

1. Copy the sentence. If it is a compound sentence, underline each of the clauses twice. If it is a complex sentence, underline the main, or principal, clause twice and the subordinate clause once.
2. a. What is the simple subject of the first clause?
b. What adjectives modify it?
3. a. What is the predicate verb of the first clause?
b. What phrase modifies it?
4. a. What is the simple subject of the second clause?
b. What limiting adjective modifies it?

5. *a.* The second clause has two predicate verbs. What are they?
b. What coördinating conjunction joins them?
6. *a.* Each of the two predicate verbs in the second clause has an object. What are these objects?
b. The first object has one adjective modifier and the second has two. What are these adjective modifiers?
7. *a.* There are two prepositional phrases in the sentence. What are they?
b. Which one modifies a noun?
8. *a.* There is one subordinating conjunction in the sentence. What is it?
b. Part *a* of this question really hints at the correct answer to the first question. Explain.
9. *a.* There are six nouns in the sentence. What are they?
b. Are there any pronouns in the sentence?
10. *a.* Why is there a comma after "horizon"?
b. If the first clause were placed after the second clause, would the sentence still be a good one?

SUPPLEMENTARY MATERIALS

USING YOUR TEXTBOOK FOR REFERENCE

It is likely that you sometimes forget what you have studied. It is also likely that you sometimes fail to learn what you should have learned because you fail to pay close attention. In either case, there is a good way for reviewing any subject without asking your teacher to help you.

Suppose that you have failed to learn what personal pronouns are. Consult the Contents in the front of the book, or the Index at the end of the book, and turn to the page indicated. Study the subject once more.

Suppose that you have need of referring to the story called "A Thrill," or to the poem called "Eldorado," or to some other part of the book. Either the Contents or the Index will help you.

REVISION

Have you any younger brothers or sisters in school? If so, you may be able to reinforce what you have learned by helping one of them revise his or her compositions. Remember that a short story should be about just one event, and that it should have a good beginning, a good middle, and a good ending. Remember, too, that every composition must be divided into sentences, that the words must be spelled correctly, and so on.

DICTATION

A good way to get practice in the use of sentences, capital letters, spelling, and punctuation is to take dictation exercises. If you need practice, select some passage in your

reader or some other book, and ask your teacher to dictate it to you. When you have finished, compare what you have written with the original, and place a mark on your paper wherever you have made an error. Count the number of errors you have made in spelling, in punctuation, etc. The ones that you have made frequently are the ones you should try hard to avoid.

USING VARIOUS SITUATIONS FOR COMPOSITION

There are many more subjects for oral and written composition than are given in this book. Think of holidays, such as Labor Day, Thanksgiving, Christmas, Washington's Birthday, and others. Think of interesting events that happen at school, at home, and in your own neighborhood. Think of events that happen in your city, or town, or countryside. Think of national events that you have read about. They all make good subjects for oral and written composition. The best subjects for you to write about are those in which you are most interested.

ANALYSIS

In studying a history lesson or a geography lesson, you will find it a good plan to think of the parts into which the lesson is divided. This will help you understand and remember. Notice that every part of a lesson may have a title of its own. Selecting such titles is a means of analyzing what you read.

GRAMMAR

One of the most important things in grammar is to learn to see a sentence as a whole and to see the main parts into which it is divided. In the case of complex and compound

sentences the main parts are the clauses, and in simple sentences and in each clause of complex and compound sentences the main parts are subject and predicate.

If you need further study in the parts of sentences, you cannot do better than to study sentences as they come in a paragraph. There follows a passage from Stevenson's *Treasure Island* which you may use in this way. First tell whether a sentence is simple, complex, or compound, and then give each subject and predicate. Probably you can tell what many of the modifiers are. Always think: *What does this word, or clause, do in the sentence?*

Down I sat to wait for darkness, and made a hearty meal of biscuit. It was a night out of ten thousand for my purpose. The fog had now buried all heaven. As the last rays of daylight dwindled and disappeared, absolute darkness settled down on Treasure Island. And when, at last, I shouldered the coracle, and groped my way stumblingly out of the hollow where I had supped, there were but two points visible on the whole anchorage.

One was the great fire on shore, by which the defeated pirates lay carousing in the swamp. The other, a mere blur of light upon the darkness, indicated the position of the anchored ship. She had swung around to the ebb—her bow was now toward me—the only lights on board were in the cabin; and what I saw was merely a reflection on the fog of the strong rays that flowed from the stern window.

The ebb had already run some time, and I had to wade through a long belt of swampy sand, where I sank several times above the ankle, before I came to the edge of the retreating water, and wading a little way in, with some strength and dexterity, set my coracle, keel downwards, on the surface.

You have learned that words are classified into parts of speech according to the way they are used in sentences. If you need further study in the recognition of parts of speech, you may use the following passage from Hawthorne's *The Great Stone Face*. Take up each word, think how it is used in the sentence, and then decide what part of speech it is. If any word gives you difficulty, ask about it or look it up in the dictionary.

The Great Stone Face, then, was a work of Nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks which had been thrown together in such a position as, when viewed at a proper distance, precisely to resemble the features of the human countenance. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice. There was the broad arch of the forehead a hundred feet in height; the nose with its long bridge; and the vast lips, which, if they could have spoken, would have rolled their thunder accents from one end of the valley to the other. True it is that if the spectator approached too near he lost the outline of the gigantic visage and could discern only a heap of ponderous and gigantic rocks piled in chaotic ruin one upon another. Retracing his steps, however, the wondrous features would again be seen; and the further he withdrew from them, the more like a human face, with all its original divinity intact, did they appear; until, as it grew dim in the distance with the clouds and glorified vapor of the mountains clustering about it, the Great Stone Face seemed positively to be alive.

MEASURING RESULTS

A HELP FOR TEACHERS

As it is necessary for a traveler to know both where he is going and when he gets there, just so is it necessary for a teacher to know her objective and to recognize the end when she has attained it. The authors have therefore prepared, for each year, a composition scale, both for oral and for written work, so that the teacher may have a set of standards by which to judge the progress of her pupils.

Composition scales have usually been prepared by submitting a number of school themes to a set of judges whose task it was to arrange them in the order of their merit without giving reasons for the judgments. This scale is made on a different basis altogether, the endeavor being to assign definite reasons for judgments in every case. This is accomplished in the following manner:

1. Each composition shall be judged in two ways: first, from the standpoint of form and content; second, from the standpoint of mechanics.

2. There shall be definite requirements both for form and content and for mechanics in each year, and these shall be cumulative. Beginning with the sixth year, the subject of grammar shall be added.

3. Sample compositions shall be given for each year. These shall represent, so far as form and content are concerned, three orders of merit represented by the letters *X*, *Y*, and *Z*, according to the following scheme:

X compositions: Those that meet the form requirements for the year and have unusual distinction.

Y compositions: Those that meet the form requirements for the year but have no unusual distinction.

Z compositions: Those that barely meet the requirements for the year, show a tendency to ramble, and betray immaturity.

In addition to such sample compositions as are mentioned above, there will be given also examples of work so poor as to be *below requirements* for each year.

It must be obvious that the use of the scale will be particularly advantageous in schools where there are homogeneous groupings of pupils according to their ability. If a teacher has an *X* group, she will naturally expect a fair percentage of her pupils to produce themes as good as or better than those given here under the *X* heading; and if the class does not come up to her expectations, she has reason either for improving her teaching or for suggesting to her principal that there be a change in the groupings. On the other hand, if she has a *Y* group, she may be content with many *Y* compositions, and with *Z* compositions if she has a *Z* group. The scale is therefore an efficient means of diagnosis.

Such diagnosis should be made at the beginning of each year for the purpose of appraising the individuals of the class, at definite times during the year (say once a month) to note progress, and at the end of the year to sum up the final achievement.

As form and content are measured independently of mechanics, the very few mechanical errors made by the writers of the sample compositions have been corrected.

The judgments of oral compositions should be made at the time of delivery, and should be the subject for discussion by class and teacher.

COMPOSITION SCALE FOR SEVENTH YEAR

MAIN POINTS AS TO FORM AND CONTENT

1. Sentence sense
2. Sticking to the point, with a sense of order
3. Good opening and closing sentences
4. Selection of title
5. Making the story interesting by choice of detail
6. Getting the right word
7. Theme organization; making simple outlines
8. Variety of sentence structure

HOW TO USE THE SCALE

In using the scale the procedure should be as follows: Read a composition and compare it with the sample *X* compositions, considering carefully whether or not it has equal or superior merit in content and form. If it has, grade it *X*. If it has not, compare it with the sample *Y* compositions, and so on. Do the same with all the compositions of a set. After a little practice, this work can be done with ease and rapidity.

SAMPLE COMPOSITIONS

X

MAKING CHOCOLATE CORNSTARCH PUDDING

Mother had gone out early in the morning, the house was temporarily my own, and I thought I would try myself at cooking. I decided on chocolate cornstarch pudding. Going into the pantry, I got the ingredients, measured them, mixed them, and put them over the flame, stirring the mixture while I did so. When the pudding was done, I poured it into the molds to harden. I was very eager to sample it, and did so. It did not taste right; something was

wrong. I reëxamined all the ingredients I had used, and found that the box which had read cornstarch had laundry starch in it. Not wishing to think of dirty clothes while eating my dessert, I threw the mess out, and took care that my mother should be none the wiser.

COMMENT

The writer has a very commonplace theme, but has contrived to treat it with some degree of distinction. Its chief claim to merit, however, is the variety of sentence structure. No two sentences are alike. There is a pleasing mixture of simple, complex, and compound sentences, and the whole flows along smoothly. There are several examples of good subordination of ideas, as in the third sentence, which begins and ends with participial phrases. This same sentence is noteworthy for its condensation, which has been obtained by the use of four principal verbs. A younger child would have used several sentences to express the same ideas.

PRANKS WITH THE OUIJI BOARD

When I was in sixth grade, we had in our room a very superstitious girl named Lucy, who was very fond of telling of her ouiji board, and I found it very interesting to listen to her stories. One of the stories she told was that the board could tell just what was going to happen in school the next day. She asked me to come over and try it out. Being more than willing, I soon got there, and we began to ask the board questions. The first one was, "What will happen in school tomorrow?" I placed my fingers on the board as I was supposed to, and waited for it to move. After waiting five minutes, I began to grow impatient. In five more I decided to put a plan I had into action. Slowly at first, then quicker, I began to move the board, and made it spell out these words, "Study hard, for tomorrow you will have a history test." Lucy couldn't get me out of the house soon enough, so she could study. I went home laughing to myself at the good joke I had played on her. Imagine my surprise next morning when the teacher handed us a paper for a history test. Lucy had studied, and her mark was 100, but I would not care to tell you mine.

COMMENT

This composition is somewhat inferior to the preceding in variety of sentence structure, but is superior to it in interest.

THE GREAT JUNIOR CAMP DOCTORS

"Oh, boy, but this is a job!" I said to my friend. We had just arrived at the camp carrying our baggage and blankets, and they had weighted us down like lead. Down we threw them on the ground. I told the boys I was going to take a rest, and had just propped myself up against a very comfortable tree when smack! I was gagged and tied. Before I could do anything my face was smeared with every kind of salve I could think of.

When I had rubbed most of the sticky stuff off, some boys came up and asked if I were going to join the Great Junior Camp Doctors. I agreed that they would get me at midnight.

Though sleeping soundly at that dark hour, I was awakened by a cold hand. Somebody tied a handkerchief about my eyes, and I had to walk and walk and walk before I got to the den. They told me to step on a board and dive off. Bang! Smash! "Up! Up!" they cried. "You're a member of the Great Junior Camp Doctors!"

COMMENT

The merits of the composition are force and swiftness. On the technical side it is well up to the requirements of the year.

Y

MAKING A DOG HOUSE

The boy across the alley had just bought a puppy, and he had asked me to help him make a dog house. We went to work in my basement, so he brought the tools over to my house. We got the lumber and proceeded. We sawed the wood down to the right lengths, and then built the frame. We put the sides and back on, and left the front door open because we had to see how big the door was going to be. The door was put on next, and it was right. The roof was put on last, and the house looked very good. After we had

painted it red, it was ready to be used. When we tried to get it out, we could not get it through the basement door, so we had to take off the roof. We were thoroughly disgusted, and chopped it up for kindling wood.

COMMENT

The writer has produced a straightforward narrative which ends with an emotional outburst that gives the paragraph some distinction, but in variety of sentence structure it falls below the samples given under *X*. The first seven sentences begin, monotonously, with the subject. The next two begin with subordinate clauses, while in the final sentence we again have the subject at the beginning. It is noticeable, too, that most of the sentences either are compound or have compound predicates; the writer has a habit of grouping his ideas in pairs. Some ideas that might have been subordinated with effect are not so handled. Nevertheless, the paragraph is probably nearer the seventh-year norm with respect to variety of sentence structure than the better examples given under *X*.

MY EXPERIENCE ON A TOBOGGAN

My two cousins, my girl friend, and I decided to rent a toboggan. The price was thirty-five cents, so my two cousins paid fifteen cents together, and Corinne and I paid ten cents each—rather an unequal division.

When we got to the toboggan slide, we found that my uncle was there. I was so afraid that he told the life guard to stand in the lake and be ready to catch me if I went under. Corinne, who had ridden on a toboggan before, said she would go with me. I sat in front. Corinne said, "You don't go under when you sit there." Then a man pushed us down.

I felt just as if I were falling from a mountain. I clinched my teeth together so that they hurt, and I pinched Corinne's knees so hard that she told me she would never go down with me again. My uncle said I looked as if I were frozen. That was anything but a pleasant trip.

COMMENT

This composition is especially meritorious in the placing of subordinate elements; appositive constructions, adjective clauses, and adverbial clauses all fall into place naturally and correctly. The paragraphing is correct. It is ranked Y because the final sentence is weak and commonplace.

Z

MAKING A BIRD CAGE

I was watching my girl friend make a bird cage, so I thought I would like to make one too. My mother gave me the money to buy yarn, straws, bird, and wire.

The first thing to do in making a bird cage is to cut the yarn. After that you cut twenty-seven one-inch straws and string them on wire. The next step was to tie the top tassel and put the bird in the cage. I strung more straws for the bottom, and tied the tassel around it.

My grandmother visited us, and said she liked the cage. Seeing how my grandmother liked it, I asked her if she would like to have it. She was delighted. Every time I go to my grandmother's I see the bird cage and am glad that she will remember me by it.

COMMENT

This composition is near the seventh-year norm with respect to variety of sentence structure, but it contains two serious errors. First, the writer has very illogically mingled directions for making a bird cage and her own experience in making one. Second, the principle of proportional mass has been violated. The first paragraph, wholly introductory, is very properly short; but the second, which should contain all the facts which the title leads the reader to expect, is exceedingly meager; while the third, which is merely a conclusion, contains a third of the total number of lines. The second paragraph, therefore, should have been more fully developed.

Below Requirements

MAKING A CAVE

The weather was warm. My brother was very warm, so he suggested that we make a cave. We hurriedly got the tools out and started.

We dug a hole about four feet deep and about seven feet long. Then we smoothed out the ground and got some wood for the roof.

As soon as we got the wood over the cave, we put it on the top of it. The cave was very cool and comfortable.

COMMENT

One glance at this composition is enough to enable the teacher to pass judgment upon it. If the boy who wrote it had told the story to his friends, he would have told it in full; but, as the writing of the story appeared to him to be too much labor, he made a slap and a dash at the job, hoping to get by with it. The absurdity of the first sentence in the third paragraph would seem to indicate that the writer did not even take the trouble to read the theme over for errors. Such work should not be accepted.

EIGHTH YEAR

AMERICAN LANGUAGE SERIES

Eighth Year

1. SILENT READING

It is very important for you to train yourself constantly to get the idea from the printed page with one reading. By this means you will save much time all through your life. When you read, shut out from your mind all the sights and sounds of the schoolroom; don't think of the things you did yesterday and of the things you are going to do tomorrow; think only of what you are reading.

As you study this book, you will do much silent reading. After the silent reading, you should talk with your classmates about what you have read, in order to make sure that you understand what new information is given you and in order to make sure that you understand what you are to do. If you follow this plan with care, you will gain more and more power to understand with one reading.

Now do you think you understand these two paragraphs with one reading? Your teacher will put you to the test. If you fail, what should you do about it?

2. LOOKING FORWARD

Next consider what you will aim to do this year.

QUESTIONS

a. What do you take *creative composition* to be? Find *creative* in the dictionary.

- b. Have you ever written any creative composition? What was it? Why do you think it was creative?
- c. Why is it necessary for you to understand how sentences are built up? Give more than one reason.
- d. Why is it necessary for you to understand how a composition is built up?
- e. Why is this section called *Looking Forward*?

3. SOME COMPOSITIONS BY PUPILS

AN EXERCISE IN CRITICISM

A good way to begin the year's work in composition is to read and pass judgment on the work of other pupils. This experience will show you clearly how pupils grow in their ability to write, and it will show you what is expected of you in the months to come.

Following are seven short compositions. One was written by a second-grade pupil, one by a third-grade pupil, and so on through the eighth grade. They do not appear in the order of the grades. As you read them silently, try to arrange them in the order of the grades; and afterward you will answer some questions about them.

Courtesy in the Theater

"I wish they would be quiet," I said to my mother. "They" were two women sitting back of us in the theater, and they were talking as loudly as they could. When one slowed down, the other started up. All they were saying was, "Miss Blank said she didn't like her at all," or, "I know you won't tell anyone, but so and so said this about your mother and told me not to tell." As long as we were sitting in front of them, we didn't enjoy the picture. My mother and I were so angry that we had to grit our teeth to keep from telling them to keep quiet. At last we were forced to move,

but our only moments of peace were when the usher came near and the women ceased their chattering for one second.

The Ship

The ship is going in a little while. Ned and Nan are waving to their friends. The friends are waving to them. Now the ship is going. Our friends look smaller and smaller and smaller. Now we cannot see them at all.

What Becomes of Our Old Rags

When our clothes are worn out, we sell them to the ragman. The ragman takes them to the wholesale house. Here they are sorted into grades. They are washed and baled and sent away. They are again washed and sorted. The finest and best rags are made into paper. The paper is cut into various sizes and baled and shipped away. Other rags are made into waste.

The Office

Yesterday Esther and I played office. Esther was the president and I her bookkeeper. My cousin Milt was the office boy. We had a desk and a typewriter. It was a lamp factory. We had fifty orders a day. We made bridge lamps and other lamps too. We played that some man bought fourteen lamps a day.

Who Was Waving?

One day last summer I had a moment of chagrin that has lasted to this day. I was standing in the yard talking to one of my girl friends, when I thought I saw the man upstairs waving his hand at me. I waved back, and he waved again. I thought he was just doing it for fun, so I kept on. My girl friend began to laugh. When I asked her what she was laughing at, she couldn't answer because she was holding her sides to keep from exploding. This kept up for about

five minutes, and then I found out my mistake. The man wasn't waving at me at all, and he wasn't the man upstairs, but the man two doors away motioning to the boys next door to come over. The next time I saw him, he was cutting the grass, and of course I had to pass him. He smiled self-consciously. I turned red, and smiled—of course. I thought it would take me a week to get by him. Now I always look twice to see who is waving.

A Pigeon Trap

One day I saw a pigeon in our yard and asked my dad to catch it. He did. This is the way he caught it. First he took a box, a stick, and a string. He tied the string to the stick, then laid the open side of the box toward the ground, lifted up one end of the box, and put the stick under it. Then he put bread under the box. The pigeon went under the box to eat the bread. My dad pulled the string.

If I Had a Pony

If I had a pony, I should take good care of him. I should take him out every day for exercise. After his exercise the pony should be put in the stable to be brushed. His food should be nice clean oats, and he should have plenty of water. His bed should be of clean hay. In the morning I should get up, eat my breakfast, and go to feed my pony. After that I should put a rope on him and take him down a path to eat nice clean grass. Saturday would be a good day to ride, because we have no school.

Now talk about the compositions in class.

QUESTIONS

a. First think of the different degrees of maturity in the compositions. (If you don't know the meaning of *maturity*, find it in the dictionary.) Which composition sounds like the *youngest*

pupil's work? Which sounds like the *oldest* pupil's work? Can you arrange those between in the order of their maturity?

b. Now think of the length of the compositions. This is not always a good way of judging, but it is a fairly good way in this case, except that the fourth-grade composition is a very few words longer than the fifth. Would you expect the older pupils to write longer, or shorter, compositions than the younger pupils?

c. Now think of the length of the sentences. Older pupils are likely to have some long and some short sentences, while younger pupils are likely to make all their sentences short. Which two compositions must have been written by seventh- and eighth-grade pupils?

d. Now think of the variety of sentence structure. The very young pupils are not likely to have many sentences beginning with subordinate clauses, that is, with groups of words beginning with *when*, *if*, *as*, etc. Nor are they likely to have subordinate clauses at other places in their sentences than the beginning, such as "as they could" at the end of a sentence in the first composition. Can you find a composition without a subordinate clause? It is the second-grade composition. Can you find one that has only one subordinate clause? (The clause begins with "that" and is in the last sentence in the composition.) It is the third-grade composition.

e. Now think of the words that are used. Would lower-grade pupils use such words as "motioning," "ceased," and "chattering"? Can you get any help from the matter of diction? (If you don't know the meaning of the word *diction*, consult the dictionary.)

After you and your classmates have talked about the compositions, a pupil will go to the blackboard and write the titles in the order you have agreed upon, the second-grade title first and the others following. If you are in doubt in any cases, he will place question marks after the titles and you will discuss the compositions further.

Do you find any compositions that you would like to use as standards of merit during the year? If so, which ones are they?

4. TELLING STORIES

The reading of stories by other pupils has probably made you think of a story of your own. If not, perhaps some of the following titles will suggest something. Tell a story from your own experience if you can.

Here are the titles:

Lucky to Escape

Too Fast a Ride

A Mix-Up

Up a Tree

Caught by the Tide

Down but Not Out

Too Noisy

Broken Bottles

The Wrong Hat

Digging Clams

Tell your story and listen as your classmates speak. Try to determine whether they mention only those facts that help their stories along. Try to determine whether or not they stop when their stories are really ended. After all have finished, discuss how well each pupil spoke. Be courteous with your criticism.

WRITING THE STORIES

Write your story and try to make it better than you told it. Take care to tell only what is necessary to give a clear and complete impression. Don't begin all your sentences in the same way, as with *I*, or *He*, or *She*, or *Then I*, or *Then he*, or *Then she*. A story flows along more smoothly if some of the sentences begin with subordinate clauses; subordinate clauses begin with such words as *if*, *when*, *while*, *although*, which are subordinating conjunctions. A story flows along more smoothly if some

of the sentences begin with prepositional phrases; prepositional phrases begin with such words as *in*, *on*, *under*, *below*, which are prepositions.

REVISION

As you revise your story, think of telling just what is necessary to give a clear and complete impression. Be sure you stop when your story is ended. Think also of variety of sentence structure.

5. FORM OF A MANUSCRIPT†

Below is the form of manuscript which you should use. Notice that your name and the name of your school are to be written in the upper left-hand corner. The date, the number of your room (if it has one), and your grade are to be written in the upper right-hand corner. Notice also that the title is to be written in the exact center of the page and is to be underlined.

Mary Green November 7, 19—
Adams School Room 241, Grade 8B

Doctoring a Tree

In my father's orchard there was a tree that was in bad health and needed doctoring. One day

† The arrangement of the lines in the heading of the manuscript is only suggestive. A different one is permissible.

6. TWO STORIES BY PUPILS

As you read the two stories, think which one flows along more smoothly, and why.

Raining Needles

On Saturday night I was awakened by rather a strange noise. Since it sounded as if it were in the house and also as if it were rain, I was much puzzled. Not knowing just what to do, I wandered idly into the front room, where the Christmas tree was, and glanced out of the window. There was no rain there, and again I heard the noise. It was behind me. I turned around, and after a moment I discovered that the needles of the drying tree were gradually falling to the floor, making a sound like falling rain.

White Shoe Blacking

I was invited to a party, and, as it was a summer month, I wanted to wear my white shoes. I went to the closet to get them. They were dirty, so I would have to clean them before I could wear them. I searched high and low for a bottle of polish, but I could not find it. After a long time of looking, I got a quarter and ran to the nearest drug store. I went rushing in and asked the druggist for a bottle of white shoe blacking. The man looked puzzled and asked me again what I wanted. I repeated what I had said. He laughed, and then he said, "What do you want—black shoe polish or white shoe polish?" I told him I meant white shoe polish instead of white shoe blacking. You can imagine how embarrassed I felt.

Were you able to decide which story flows along more smoothly than the other? Did you notice any difference between the sentences in the two stories? If so, what was it? The questions on the next page will help you decide.

QUESTIONS

a. How many sentences in the first story begin with the subject? How many in the second story?

b. One sentence in each story begins with a prepositional phrase. Find the sentences.

c. A sentence in one story begins with two subordinate clauses joined by *and*. This helps to vary the sentence structure and makes the story flow along more smoothly. Which is the sentence?

d. A sentence in one story begins with a phrase containing a word ending in *-ing*. This also varies the sentence structure. Which is the sentence?

e. A sentence in one story begins with a word that really means nothing (an expletive), so that the verb comes before the subject. This also varies the sentence structure. Which is the sentence?

f. One of the writers says more than is really necessary. Find the word "dirty" in one of the sentences. All the rest of the sentence could be spared. Why?

g. At the end of his story the same writer uses two more sentences than are really necessary; you can easily imagine what the sentences tell you. Which story contains this unnecessary information?

h. How many reasons can you give for considering the first story better than the second?

Now that you have determined wherein the first story is better than the second, you will rewrite the second story and try to make it as good as the first. Do not change the meaning of the story, but give it better sentences. When you have finished, read the revised story to the class. Compare your changes with those of the other pupils and talk about them.

7. ORAL COMPOSITION

Your own life is the most interesting thing you know, and you probably like to tell your personal experiences better than anything else you do in your English period. Here are some suggestive titles:

<i>Saving a Dollar</i>	<i>A Lost Library Book</i>
<i>A Childhood Fear</i>	<i>My First Dive</i>
<i>My First View of the Sea</i>	<i>My Stamp Collection</i>
<i>An Unexpected Haircut</i>	<i>My Dog Plays Ball</i>
<i>A Crowd on the Hayrack</i>	<i>I Was to Blame</i>

You should be able to select a real story, to begin it well, to carry it on well, and to end it well. You should be able to speak smoothly and correctly, without beginning all your sentences with the subject.

STORIES IN CONVERSATIONAL FORM

You and your classmates will decide who told the best story and then write it in conversational form. The author will go to the blackboard to act as scribe. He will write what you and the others agree upon. Decide by discussion what each speech and its accompanying explanation should be. Work the story out to a good strong ending.

8. ANALYZING A SUBJECT

AN OUTLINE

Here is a formal outline. Read it with care.

OUTLINE

SUBJECT: GOOD CITIZENSHIP IN SCHOOL

A. *What citizenship is:*

1. Duties to one's family and neighbors
2. Duties to one's city, county, state, and nation

B. *Good citizenship in school:*

1. Attending strictly to one's own business
2. Attention to the teacher's directions
3. Doing one's work well
4. Keeping floors free from litter
5. Keeping the school yard free from litter
6. Serving on the safety patrol
7. Doing other special duties
8. Respecting one another's rights
9. Taking good care of school property
10. Studying the history of our country

C. *Forming habits of citizenship:*

1. What habits are
2. Good habits as young people; good habits as grown-ups

Answer the questions and follow the directions that are given below.

QUESTIONS AND DIRECTIONS

- a. What part of the outline may be called the introduction? Why?
- b. What part may be called the body of the outline?
- c. What part may be called the conclusion? Why?
- d. Discuss the topics and subtopics one by one. Use illustrations. For example, in talking of A, 1, can you think of some person who has done a good service to his neighbors? If so, tell what it was. Here is an example under B, 3: A man said, "The person who attends to his own job to the very best of his ability does the best public service." Why is this so? Try to find similar illustrations as you work through the outline.
- e. If time permits, you and your classmates may make a book by combining the best written compositions on each topic.
- f. What have you learned from this language experience that will help you in your composition?

9. HOMONYMS

SPELLING

You will now have a study of homonyms. You are to complete each of the following sentences by using one of the words in parentheses. In order to choose the right one, you must know what the various words mean. Use the dictionary. When you have finished writing, discuss each of the sentences in class.

SENTENCES

1. Johnny went to the market to get some (*meet, meat, mete*).
2. I will (*meat, mete, meet*) out to each of you his share.
3. Let us (*mete, meat, meet*) at the crossroads.
4. The (*jam, jamb*) of the door is crooked.
5. The logs in the river are in a bad (*jamb, jam*).
6. Mother has made a dozen jars of (*jam, jamb*).
7. Jack put in his thumb and pulled out a (*plum, plumb*).
8. The jamb of the door is not (*plum, plumb*).
9. The New Year's bells began to (*peel, peal*) at midnight.
10. Betty doesn't like to (*peel, peal*) potatoes.
11. Mother will (*pour, pore*) the tea.
12. Father likes to (*pour, pore*) over musty books.
13. After the run the runners were perspiring at every (*pour, pore*).
14. The captain did not (*desert, dessert*), the ship.
15. We had ice cream for (*desert, dessert*).
16. My (*main, Maine, mane*) reason for not going was that I was ill.
17. They worked with might and (*Maine, mane, main*).
18. We live in the state of (*main, mane, Maine*).
19. Our horse's (*mane, main, Maine*) has been clipped.
20. These pirates sailed the Spanish (*Maine, main, mane*).
21. Yesterday I (*wade, weighed*) a hundred and ten.
22. Little boys like to (*wade, weighed*) in muddy water.

23. I don't like to think that my friend is a (*lyre, liar*).
24. The (*liar, lyre*) is an old-fashioned musical instrument.
25. Mountain (*air, heir*) is very rare and pure.
26. This rich man has but one (*air, heir*).
27. Sarah lost her new ring in the (*current, currant*) bushes.
28. The boat was running wild in the swift (*current, currant*).
29. My little sister cut off a (*loch, lock*) of her hair.
30. Sandy rowed his boat across the (*lock, loch*).
31. This door has no (*loch, lock*).
32. These men (*peddle, pedal*) their wares through the countryside.
33. My bicycle has but one (*peddle, pedal*).
34. The king died in the tenth year of his (*reign, rain, rein*).
35. We have had a great deal of (*rein, reign, rain*) this season.
36. Keep a tight (*rain, reign, rein*).
37. This child was blind from (*birth, berth*).
38. The sailor was ill and was lying in his (*birth, berth*).
39. Our state is building a new (*capital, capitol*).
40. Washington is the (*capital, capitol*) of our nation.

SOME QUESTIONS

a. Have you used the dictionary just to find the meaning of words? There is another important use to which it may be put. What is it?

b. Are you perfectly familiar with the system of diacritical marks in the dictionary? If not, then what should you do?

c. How is the pronunciation of *meet* marked in the dictionary? of *meat*? of *mete*? Are the diacritical marks of all three words the same? What does this tell you about the pronunciation of the words?

d. Look up the diacritical marks for all the other homonyms. Write them on paper. It is important that you master diacritical marks, for you can use them every day in your work.

10. WRITTEN TEST NUMBER ONE

Following are the questions for your first test.

TEST

1. Why should you learn to understand with one reading?
2. Which one of the stories under *Some Compositions by Pupils* was written by the youngest child? Give a reason for your answer.
3. Which one of the two stories, *Raining Needles* or *White Shoe Blacking*, has the greater number of sentences beginning with the subject? Is the effect good or bad?
4. Copy the following sentences, using the proper homonyms:
 - a. The water suddenly began to (*pour*, *pore*) from the leaky spout.
 - b. The leaf was floating with the (*currant*, *current*).
5. Copy the following sentences, using the proper homonyms:
 - a. There were six jars of (*jamb*, *jam*) on the shelf.
 - b. You put your foot on the wrong (*peddle*, *pedal*).
6. Copy the following sentences, using the proper homonyms:
 - a. The church bells were (*peeling*, *pealing*) loudly.
 - b. Pull on the right (*rain*, *rein*, *reign*).
7. Think of these three sentences: *We had finished our work. We were ready to go. Father drove up to the door.* Combine these related sentences by beginning with *when* and substituting *and* for the subject of the second sentence. Think of the oral reading, and punctuate accordingly.
8. Think of these three sentences: *I was going down the street. I saw a cat with a bird in its mouth. I chased the cat and took the half-dead bird away.* The three sentences should be but two. Combine two of the sentences by beginning one of them with *as*. Think of the oral reading and the punctuation.
9. Think of this sentence: *As I was coming to town one morning, I met my friend Allan.* If you omit the first three words, have you a good sentence left?

10. Suppose you were to write a composition on *Things I Like to Do*. Can you think of five things you like to do? Make an outline, lettering the subtitles *A, B, C, D, E*.

JUDGING YOUR WORK

Here are some general directions for scoring the tests in this book.

DIRECTIONS

- a. Exchange papers with some pupil.
- b. Read his answer to the first question. Several pupils who think they have found perfect answers will copy them on the blackboard. Talk about these answers, then think about the answer on the paper before you. Give full credit (*C* or 10) to each answer that is correct in full. Remember that a correct answer sometimes may be worded in several different ways. Give part credit for each answer that is partly right.
- c. If a question calls for writing, such as an outline or a short composition, several answers will be copied on the blackboard. Consider the best ones as standards by which to measure the work on the paper before you. Use the good judgment you have gained from writing and revising.
- d. Return the paper to its owner. Examine your own paper carefully when it is returned. Ask about any point that is not perfectly clear. The teacher will, of course, give final decision in all cases where credit is uncertain.
- e. Remember that scoring a paper is a problem in arithmetic.
- f. If you do not do perfect work, you must review what you have recently studied. You can find a topic by looking it up in the Contents or the Index.

11. WRITING VERSES

Here are some good verses for you to read:

Johnny Jones could eat no fat;
Jenny Jones could eat no lean;

And so between them both, you see,
The lunch room platters were clean.

There is a young girl named Gladys.
I know you think she's a faddist.
She's a bold suffragette,
And yet, and yet, —
Of mice she's afraid, is Gladys.

Sing a song of sixpence,
A report card full of E's.
This meant graduation
For Vera and Louise.

Two of these short verses are modeled on Mother Goose rimes. Explain.

One of the verses is called a *limerick*. Which one is it? Find *limerick* in the dictionary.

Think which words rime in the three verses. Notice the indentation of lines in the limerick.

The four pupils mentioned in the verses were classmates of the pupils who wrote the verses. Perhaps you would like to write a verse about one of your classmates.

Another thing you might do is to rewrite, in verse form, a story you have formerly written in prose.

Another is to recall an interesting dream you have had, and write about it.

Another is to think of a beautiful picture you have seen, and describe it.

12. A REVIEW OF GRAMMAR

If you can answer all the questions about the four sentences that follow, you can do any work in grammar that is taught in this book.

The hungry cat had caught a mouse in the field.

If I had given you a dollar, Henry, you would have spent it foolishly.

Mr. Richmond, our postmaster, is building a new house; and it will be ready for use within a month.

When I was a little fellow, I thought the moon was made of green cheese; but now I know there would not be cheese enough.

Now answer the questions.

QUESTIONS

a. Think of the first sentence. What "had caught" a mouse? Then what is the subject?

b. What had "the cat" done? Then what is the predicate?

c. What is the most important word in the subject? Then what is the simple subject? Is it a noun or a pronoun?

d. A predicate verb may be one word or it may be more than one. What is the predicate verb in this case?

e. What words modify the simple subject? That is, what words tell something about the subject, or belong to the subject?

f. The cat "had caught" something. What was it? Call this word the direct object.

g. Where had the cat caught the mouse? Then what is the prepositional phrase? Does it modify "cat" or "had caught"?

h. Look at the second sentence. Would the words down to the first comma make complete sense? Have they a subject and a predicate? Then what is the subordinate clause? the subordinating conjunction?

i. Find the principal clause. What are its subject and predicate? What is a complex sentence?

j. There are four pronouns in the sentence, that is, words that stand for nouns. What are they?

k. What had "I" "given"? Call it a direct object.

l. In the second sentence to whom was "I" speaking? Call "Henry" the person addressed.

m. How would "you" "have spent" the dollar? What does the word modify?

n. Think of the third sentence. Change the semicolon to a period, take out "and," and begin "it" with a capital letter. How many complete sentences have you now? What is a compound sentence?

o. Think of the fourth sentence. Change the semicolon to a period, leave out "but," and begin "now" with a capital letter. How many sentences have you now? Is the first sentence simple or complex? Why?

p. This sentence really has two principal clauses and three subordinate clauses. If you can find them all, you are an expert grammarian. Think of subjects and predicate verbs as you look for them.

q. Look again at the second sentence. Why are commas before and after "Henry"?

r. Look again at the third sentence. Why are there commas before and after "our postmaster"?

13. COMPLEX SENTENCES

PRINCIPAL AND SUBORDINATE CLAUSES

Consider the following sentences. Read across the page.

<i>Subordinate Clauses</i>	<i>Principal Clauses</i>
Before I ate my dinner,	I went out for a walk.
After I ate my dinner,	I went out for a walk.
When I had eaten my dinner,	I went out for a walk.

<i>Principal Clauses</i>	<i>Subordinate Clauses</i>
I went out for a walk	before I ate my dinner.
I went out for a walk	after I ate my dinner.
I went out for a walk	when I had eaten my dinner.

Answer the questions and follow the directions given on pages 205-206.

QUESTIONS AND DIRECTIONS

a. What is the subject of the first subordinate clause? (Who "ate"?)

b. What is the predicate verb of the first subordinate clause? (What did "I" do?)

c. Is this subordinate clause a sentence by itself? Does it give complete sense? In order to make complete sense, to what must it be joined?

d. What is the subject of the first principal clause? (Who "went"?)

e. What is the predicate verb of the first principal clause? (What did "I" do?)

f. Can this principal clause be a sentence by itself?

g. Principal clauses and subordinate clauses are alike since they both have subjects and predicates. How do they differ? Why is one called principal and the other subordinate?

h. In the first set of three sentences the subordinate clauses come first, while in the second set of three sentences the principal clauses come first. Does this change of order change the meaning? What does this teach you about varying the arrangement of a sentence?

i. Make your own questions, like those you have just answered, about the sentences beginning with "After" and "When."

j. "Before" is called a *subordinating conjunction* because it joins the subordinate clause to the principal clause. This is true no matter which clause comes first. What are the subordinating conjunctions in the other sentences?

k. Think of these sentences: *Before you ate your dinner, did you go out for a walk? Did you go out for a walk before you ate your dinner?* What punctuation mark follows them? Why? The subjects and the verbs of both principal and subordinate clauses are the same as if the sentences were declarative. What are these subjects and verbs?

l. Look at the example-sentences again. Why are commas used

when the subordinate clauses come first, but not otherwise? Reading the sentences aloud, not too slowly, will help you answer the question.

Think over your knowledge of grammar, and try to tell what use you make of it when writing and revising compositions. What use do you make of it when speaking?

14. MAKING COMPOUND SENTENCES

PUNCTUATION

Think of these sentences:

The day was dark. The air was cold.

The sun was shining. The air was cold.

The children shivered. The air was cold.

Talk about them in class.

QUESTIONS AND DIRECTIONS

a. Each pair of simple sentences can be made into one compound sentence if they are joined with *and*, *but*, or *for*, which are *coördinating conjunctions*. (Review coördinating conjunctions if you do not remember what purposes they serve.) Which two simple sentences can be properly joined by *and*? Why?

b. Which two simple sentences can be properly joined by *but*? Why?

c. Which two simple sentences can be properly joined by *for*? Why?

d. Which of the coördinating conjunctions introduces a reason?

e. Which introduces a contradictory, or unexpected, fact?

f. Which gives merely an additional fact?

g. Write the simple sentences as three compound sentences. In place of the period at the end of the first sentence in each case, what mark should you use? How many capital letters should you use in each compound sentence?

Now copy the following simple sentences and combine them into compound sentences. Always think carefully whether you should use *and*, *but*, or *for*. When you have finished, talk about the sentences in class.

Perhaps you will find, in a few places, three simple sentences to be made into one compound sentence. Join them like this: *The air was cold, the day was dark, and we were not happy.* How many commas must you use? How many coördinating conjunctions?

SENTENCES

1. Mountains are steep. Plains are flat.
2. Some mountains are sharp and rugged. Others are rounded and smooth.
3. Rugged and sharp-peaked mountains are relatively new. Rounded and smooth mountains are very old.
4. The flat plains are grassy in favorable weather. Many cattle graze upon them.
5. The cattle grow thin in very dry weather. There is no grass.
6. Water holes are found here and there in the plains. The cattle seek them eagerly.
7. Snow falls on the mountain tops. It melts in summer. The water flows down to fill the rivers of the plains.
8. The streams of the eastern slopes of the Alleghenies reach the Atlantic Ocean. Those of the western slope reach the Gulf of Mexico.
9. The origin of things is very interesting. The origin of mountains is no exception.
10. Think of a ripe, fresh apple. Then think of a withered apple.
11. The juice of the fresh apple evaporates through the skin. Then the skin wrinkles.
12. The earth is somewhat like the apple. It has become wrinkled.

13. The earth was once very hot. Now it is cooling.

14. It cools slowly. It wrinkles as it cools. The mountains are the wrinkles.

15. There were earthquakes in the wrinkling process. There was much rending and upheaval of rock.

16. The sun shone upon the tops of the newly made mountains. The rain fell upon them. Sun, rain, and air slowly rotted them. The rain carried the dust down into the plains. (How many clauses in your compound sentence?)

17. The rocks of the plains were rotting, too, under the action of sun, rain, and air. Gradually a layer of soil was formed.

18. On the plains the grass began to grow. Through the plains the rivers began to flow.

19. The rivers carried the soil of the plains in their waters. They carried it into the sea.

20. Thus mountains and plains are carried to the sea bottom. Perhaps the sea bottom will rise again into giant wrinkles called mountains.

You have been joining related ideas by expressing them in single sentences. Explain what this means, using a few of the sentences in the exercise as examples.

15. SIMPLE, COMPLEX, AND COMPOUND SENTENCES

PUNCTUATION

On pages 209-210 are some sentences for study. Read each sentence and tell whether it is simple, complex, or compound. Remember that a simple sentence consists of one principal clause, that a complex sentence consists of one principal clause and at least one subordinate clause, and that a compound sentence consists of at least two principal clauses.

Answer also the questions about punctuation. Always think how the sentences would be read orally.

SENTENCES

1. At first men traveled afoot.
2. After men had tamed horses, they traveled horseback.
(Why the comma?)
3. An Indian brave rides his horse, and his squaw often walks.
(Why is the comma used?)
4. The first boats were probably logs.
5. The first canoes were logs that had been hollowed out. (Be careful; think whether there are more than one subject and predicate verb.)
6. After men had learned to make wheels, they rode in carts.
(Why the comma?)
7. Men soon learned the use of sails, and the winds of the sea carried them from place to place. (Why the comma?)
8. Some ships of old times had both sails and rowers, and they made good time. (Why the comma?)
9. When men learned to like beauty, they ornamented their carts and their ships. (Why the comma?)
10. Chariots and vessels were often painted beautifully.
11. A warrior probably felt proud if his chariot was well ornamented. (Be careful; notice whether there are more than one subject and predicate verb.)
12. A captain probably felt proud if his ship was gaudily painted.
(What word joins the subordinate to the principal clause?)
13. Kings in olden times had coaches covered with gilt, and many horses drew them. (What word joins the two clauses? Why the comma?)
14. Some of these coaches persist to this day.
15. Horses and carriages are not used much in our country now, for automobiles travel much faster. (What word joins the two clauses? Why the comma?)
16. If people want to travel fast on the water in these days, they go in steamships. (Why the comma? What word joins the subordinate to the principal clause?)

17. We should have to travel much more slowly if we had to travel in sailing vessels. (What word joins the subordinate to the principal clause?)

18. Railroad trains travel rapidly over the country, but they are not so fast as airplanes. (What word joins the two clauses? Why the comma?)

19. This is an age of speed.

20. If I had an airplane and if I could manage it, I could go faster than all the automobiles and trains. (Does the "and" join principal or subordinate clauses? Why the comma?)

After you have written a composition, look over the sentences very carefully, one by one. Think of the end punctuation; be sure that it is right. Think of the introductory subordinate clauses; be sure that you have used commas after them. Think of the compound sentences; be sure that you have used commas before the connecting words, like *and*, *but*, and *for*. Also remember these points when you are judging the work of other pupils.

16. VARYING THE SENTENCE STRUCTURE

Sometimes, when you are revising your compositions, you find it desirable to vary the structure of a sentence, that is, to say the very same thing in a different way. Think of these sentences:

At first men traveled afoot.

Men traveled afoot at first.

When mankind was young, everybody traveled afoot.

Men traveled, at first, afoot.

Here are four ways of saying the same thing; others could be found. Take up the sentences in the preceding lesson, all but the first, and talk about how they may be revised. You may change the order of words, of phrases,

and of clauses. You may change phrases to clauses and clauses to phrases if you like. You may use different words. But be sure to express precisely the same idea as that of the original sentence, and be sure to make every new sentence sound simple and natural. When the discussion has ended, write.

17. COMPLEX-COMPOUND SENTENCES

PUNCTUATION

Think of these two sentences:

As the day was rainy, I took my umbrella. I got wet just the same.

QUESTIONS

- a. Is the first sentence simple, complex, or compound? Why?
- b. Is the second sentence simple, complex, or compound? Why?

The two sentences may be made one in this manner:

As the day was rainy, I took my umbrella; but I got wet just the same.

QUESTIONS

- a. What coördinating conjunction joins the principal clauses? What are the principal clauses?
- b. What subordinate clause is in the sentence? What subordinating conjunction joins it to its principal clause?
- c. Do you see why the sentence may be called *complex-compound*?
- d. What punctuation mark separates the subordinate clause from its principal clause?
- e. What punctuation mark separates the two principal clauses?
- f. Notice the comma after *rainy* in the first principal clause. A semicolon is used to separate the principal clauses of a compound or of a complex-compound sentence when a comma is used in one of the clauses or when the coördinating conjunction is omitted.

18. MAKING COMPLEX-COMPOUND SENTENCES**PUNCTUATION**

After each of the following numbers you will find two sentences to combine into one. Do this by using one of the coördinating conjunctions, *and*, *but*, or *for*. Write the sentences on the blackboard or on paper, as you are directed. Draw one line under each subordinate clause. Draw two lines under each principal clause. Be sure to use commas and semicolons where needed. Afterward discuss each of the revised sentences. Make corrections if you find any errors in your work.

SENTENCES

1. As Cinderella was very beautiful, her stepmother hated her. She made her do the dirty work in the house.
2. Because Cinderella was very patient, she bore all her troubles without complaint. She was to receive her reward.
3. When her work was done, she used to sit in the chimney corner among the cinders and ashes. For this reason she was called Cinderella.
4. While Cinderella lived an unhappy life, her proud and ugly stepsisters lived lives of luxury. The mother loved them.
5. Cinderella helped dress her stepsisters when the prince gave a ball. They were to cut a very fine figure indeed. (Where is the subordinate clause?)
6. Cinderella wept when her sisters had gone to the ball. Poor Cinderella was not invited.
7. Cinderella was lucky in the end. She would not have been if she had not had a fairy godmother. (Where is the subordinate clause?)
8. If you have ever seen a pumpkin turned into a coach, you know how Cinderella went to the ball. There were six horses, too, that had been mice.

9. Before Cinderella departed for the ball, a touch of her godmother's wand turned her rags into a gorgeous costume. Her shoes were turned into tiny glass slippers.

10. Cinderella was not to remain at the ball later than midnight. If she did, her coach would become a pumpkin again and her horses mice.

11. The prince danced with her. All the people, even her own sisters, admired her, because she was very lovely.

12. Before the clock struck twelve, she departed. No one, not even her proud and ugly sisters, knew her.

13. When the prince gave his next ball, Cinderella went again. As she left just at twelve, she arrived at home in her cinder clothes and without coach or horses. (There are two subordinate clauses. Where are they?)

14. As good luck would have it, she left behind her one of her glass slippers. The prince wanted to find the owner and marry her.

15. When the prince's messengers came to Cinderella's house, the proud sisters tried to put the slipper on. It would not fit.

16. The proud sisters laughed when Cinderella wanted to try the slipper on. When she tried, it fitted perfectly. (How many subordinate clauses are there?)

17. After she had put the slipper on, she pulled the other out of her pocket. The proud sisters were dumbfounded.

18. Just then the fairy godmother appeared. As she touched Cinderella with her wand, the young lady was suddenly clothed in the latest fashion.

19. Of course Cinderella married the prince. As the story is always told, they lived happily ever after.

20. If a girl wants to marry a prince, she must live among the cinders. Of course she must first provide herself with a fairy godmother.

When writing your compositions, you must think about the punctuation of complex-compound sentences.

19. WRITTEN TEST NUMBER TWO

Work out this test as you did the first one.

TEST

1. Only two of the following groups of words are subordinate clauses. Find them and copy them. *After dinner. After I had had my dinner. I had had my dinner. If you were my friend. You are my friend. Be my friend.*

2. Copy the following subordinate clause; underline the simple subject once and the predicate verb twice: *Because my father wanted me at home.*

3. Only two of the following groups of words are prepositional phrases. Find them and copy them. *In the parlor. Since you want me to go. We saw them yesterday. Over the fence.*

4. Rewrite the following sentence, changing the position of the prepositional phrase: *Under the trees some sparrows were feeding.*

5. Copy the following sentence; underline the subordinate clause: *As I went down the hill, I saw a hedgehog by the road.*

6. Is the sentence in question 5 simple, complex, or compound?

7. Make a compound sentence of these two simple sentences: *The boy had a bat. The girl had a big ball.*

8. Add a subordinate clause to this principal clause: *We had breakfast very late.*

9. Add a principal clause to this subordinate clause: *When we were ready for church.*

10. Think of this subject for a composition: *What the Inventors Have Done to Make Housekeeping Easy.* Make four subdivisions of it; that is, divide it into four parts, with a title for each part.

JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours as before. Don't forget the necessity of further work if you do not make a perfect score. You probably see that tests tell whether or not you have done your work well,

and that, if you have not done it well, you must give some time to review.

20. VARIETY IN SENTENCE STRUCTURE

CHANGING THE POSITION OF SUBORDINATE CLAUSES

Think of these two sentences:

As I went along the street, I saw a little girl crying bitterly; and I spoke to her.

I saw a little girl crying bitterly as I went along the street, and I spoke to her.

Answer some questions.

QUESTIONS

a. Each sentence has two principal clauses and one subordinate clause. What are they? What is the subject and the predicate verb of each?

b. The two principal clauses are joined by a coördinating conjunction. What is it?

c. The subordinate clause is joined to one of the principal clauses by a subordinating conjunction. What is it?

d. Is the sentence simple, complex, compound, or complex-compound?

e. The position of the subordinate clause is different in the two sentences. Where is it in the first sentence? in the second?

f. Suppose that you want to use one of the two sentences in a story, and suppose that you begin too many sentences with the subject. Which of the two example-sentences would you choose? Remember that you are trying to learn variety in sentence structure.

You will find some sentences on pages 216–217. Some of them are complex, and some of them are complex-compound. Tell what the principal clauses are and what the subordinate clauses are. Tell what words join them. Afterward

rewrite the sentences, changing the position of the subordinate clauses. Make any other changes of wording that may be necessary. Read the sentences aloud; explain the punctuation. Use the blackboard if necessary.

SENTENCES

1. If the day were pleasant, we might go for a drive.
2. I like to lie in the sun when a warm day comes.
3. Although we had never met these people, we invited them into the house; and they proved to be pleasant companions.
4. Some people are poor companions even when they are in a good humor.
5. While I was eating my dinner, the bell rang, and I went to the door.
6. As soon as I found my umbrella, I went out into the street. (The subordinating conjunction consists of three words.)
7. We caught a big fish after the sun had set, but it leaped out of the boat.
8. As the sheep came through the pasture gate, a dog charged among them, and they scattered in all directions.
9. The firemen put the fire out after they had worked an hour, but it soon broke out in another place.
10. Because the wind was cold, we put on our coats, and we rode very comfortably.
11. The day was not cold, but we put on our overcoats because Mother insisted. (Put the subordinate clause after "but.")
12. The dinner was not very good, but I ate it because I was hungry.
13. An old man came down the street, and, when I spoke to him, he nodded cheerfully.
14. Before I could open the door, the car started, and I was thrown to one side.
15. My friend came before I had finished my dinner, but he waited for me.

16. Meet me at six o'clock if you can, and bring Alice with you.
17. My little brother is afraid when the thunder rolls, and he hides under the bed.
18. Saturday is my best day, and I always go to the country if the weather is pleasant.
19. I am sleepy all day if I lie abed late.
20. While I cooked the dinner, Sister set the table.

21. VARIETY IN SENTENCE STRUCTURE

INTERCHANGING PHRASES AND CLAUSES

Think of these two sentences:

In the morning we began our journey.

When the morning had come, we began our journey.

Answer some questions.

QUESTIONS

- a. One sentence begins with a subordinate clause. Which is it? How do you know?
- b. The other sentence begins with a prepositional phrase. How do you know?
- c. Have the sentences the same meaning?

In many cases prepositional phrases can be changed to subordinate clauses and subordinate clauses to prepositional phrases without change of meaning. By making one change or the other you can sometimes make your writing more pleasing.

The sentences on page 218 are to be rewritten. Every prepositional phrase printed in italics is to be changed into a subordinate clause, and every subordinate clause printed in italics is to be changed into a prepositional phrase. Study the sentences, and rewrite them on the blackboard or on paper, as directed.

SENTENCES

1. *In the evening* we got ready for our next day's journey.
2. *At night* the owls begin to hoot.
3. *When summer is here*, I like to sleep on the porch.
4. *On looking at the man* I took him to be a doctor.
5. I did a good deal of fishing *when I was in the country*.
6. We do most of our reading *when the lamps are lighted*.
7. We play outdoors *in the sunshine*.
8. *On the incoming tide* we saw some floating timbers.
9. *As I stepped into the street*, I saw a cab coming.
10. *When I discovered my mistake*, I retraced my steps.
11. *In the brilliant light* I saw the fellow plainly.
12. I could not see plainly *in the dark night*.
13. We could not run fast *since the pavement was icy*.
14. They knew, *at his approach*, that he was looking for them.
15. His parents believed, *at his birth*, that he would be a great man.
16. Clouds began to roll up *before the sun set*.
17. *On his sixth birthday* my brother began to go to school.
18. We were washing the dishes *as the clock struck seven*.
19. *As I opened the door*, I saw the postman.
20. I knew you *as soon as I saw you*.

22. COMBINING SENTENCES FOR VARIETY

When you were quite young, you wrote very short sentences in your little stories. Perhaps you wrote somewhat like this:

I have a kitty. I call him Spot. He has a black spot on his nose.

If you wished to write the story now, you would be more likely to combine the sentences into one, thus:

I have a kitten that I call Spot because he has a black spot on his nose.

Sometimes when you are reading something you have written, you find that you have too many short sentences to make an agreeable effect, and you find it necessary to combine some of them. Very naturally, you combine those that are most closely related in thought. If you are a good workman, you do not allow all your sentences to begin with the subject, but you vary the order of the words. Sometimes variety is easily obtained by beginning with a subordinate clause, introduced by *as*, *when*, *if*, or some other subordinating conjunction.

You will now have some practice in combining sentences. First read and revise what follows number 1, making two sentences. Make as many changes in the wording as you like, leaving out words, adding words, rearranging words. When you have finished, read aloud what you have written. Other pupils will read. The pupil having the best revision will write it on the blackboard. Next, what follows number 2 will be revised, and so on to the end.

SENTENCES

1. Henry Clay was born in Virginia. He was born in a swampy part of the state. It was called "The Slashes" because it was swampy. Henry sometimes rode to the mill. He was called "The Mill Boy of the Slashes." (Two sentences.)

2. His father died when the boy was young. Soon he helped his mother support the family. It was a large family. (One sentence.)

3. He often rode a horse to the mill. Behind him, on the horse's back, was a sack of corn. The corn was to be ground at the mill. (One sentence.)

4. By and by he became a clerk in a court. He was awkward. The other clerks laughed at him. He always had a good-natured and witty reply. (One sentence.)

5. In his leisure hours he read much. He read politics, history, and law. The judge of the court noticed him. The judge made the boy his secretary. (One sentence.)

6. At last he was admitted to the bar. He concluded to go west. Opportunity was greater there. He wished to do some good work in the world. (One sentence.)

7. He settled in Lexington, Kentucky. He was successful as a lawyer. He went into politics. He became United States senator. He was then about thirty years old. (One sentence.)

8. In the Senate he did many good things. He advocated the building of the Cumberland Road. It reached from Cumberland, Maryland, to the Mississippi. Many settlers traveled over it. (One or two sentences.)

9. Henry Clay was called "The Great Pacificator." This means one who makes peace. He tried to make peace between the North and the South. These two sections of the country were divided on the slavery question. (One sentence or two.)

10. Clay tried to compromise. Compromise was not everywhere popular. A man said to him that his course would ruin his chances of being president. He replied, "I would rather be right than be president." (Two sentences.)

When you are revising your compositions, think of what you have done in this exercise, and make changes that are needed for the sake of variety.

23. REARRANGING SENTENCES

When you are revising your own work or that of another pupil, you frequently have occasion to rearrange sentences. All writers do this, because they want to express their thoughts in the best possible manner.

An idea may often be expressed in many different ways. Think of the following line, for example, of Gray's "Elegy":

The ploughman homeward plods his weary way.

Once a man expressed this idea with several different arrangements of words. Here are a few of them:

The ploughman plods his weary way homeward.

The weary ploughman plods his way homeward.

Weary, the ploughman plods his way homeward.

Homeward the weary ploughman plods his way.

The weary ploughman plods his homeward way.

Homeward the ploughman plods his weary way.

Precisely the same words are used in all the sentences. If the man who rearranged the sentence had allowed himself to express the idea in his own way, adding words and even clauses if he chose, he could have expressed the thought in dozens of different ways.

Notice these sentences:

When I came on deck, the wind was high and a storm was brewing.

The wind was high *when I came on deck*, and a storm was brewing.

The wind was high and a storm was brewing *when I came on deck*.

Tell where the subordinate clause is in each sentence. Why is the idea "I came on deck" placed in a subordinate clause rather than in a principal clause?

As you will have much need for rearranging sentences in the revision of written composition, you should have more practice. On page 222 are some sentences. Study each one. Rewrite it in as many ways as you can, then read your revisions aloud. Other pupils will read. One pupil will copy his sentences on the blackboard. Talk about them and help him correct his errors. Find the subordinate clauses in his sentences if there are any. Tell why the ideas they express are subordinate.

SENTENCES

1. When spring came, I felt in better health and concluded to take a long journey.

2. Although I was in a hurry when I got up in the morning, I took a bath and ate a good breakfast.

3. After the game was over, I left the grounds in a great hurry, and sprinted for a trolley car, knowing there would be trouble at home.

4. The tired ball players slowly moped homeward, though they felt happy because they had won the game.

5. Give him an inch, and he'll take a mile. (Use *if*.)

6. If I had a car as old as that, I'd sell it for junk, because it is a disgrace to the streets. (Change the wording in as many ways as you like.)

7. That boy, if you will take my word for it, is too lazy even to eat, and needs someone to feed him. (Change the wording as much as you like, but be sure to express the idea.)

8. Towser, happy dog, gaily chases his tail, but Fido, unfortunate cur that he is, has no tail to chase. (Change the wording if you like.)

9. The evening sky was filled with glowing clouds, with a tiny star peeping through and twinkling merrily. (Rearrange as much as you like, even if you have to use two sentences.)

10. When the freshet was over, a great quantity of mud was left on the flats, many little wriggling runlets ran down to the river, and my father's boat was left high, but not dry, on the land. (Rearrange as much as you like, even if you have to use more than one sentence.)

Of what service will rearranging sentences be to you hereafter?

24. A SCHOOL NEWSPAPER

One object of this book is to train you and your classmates to think out various problems for yourselves by dis-

cussing questions that are given to you. Suppose you want to publish a school newspaper. Consider the following. Talk out every question to a satisfactory finish.

QUESTIONS

a. Have you a printing department in your school? If not, have you any sort of duplicating machine? What arrangements could you make for using the printing plant or the duplicating machine?

b. If you prefer to employ a regular printer, how would you arrange to pay him? You would have to determine how many pages your paper would have. You would have to find out, also, what the printing would cost. Finally, you would have to fix a price to charge for your paper. Here is a good problem in business management and arithmetic.

c. Think of the following list of editors: Editor in Chief, School Editor, Current News Editor, Sports Editor, Health Editor, Story Editor, Jokes Editor, Science Editor, Poetry Editor, Foreign News Editor, and P. T. A. Editor. What would be the duties of each?

d. How many of these editors would be really necessary for a school paper? How many would be merely desirable?

e. Should you have a business manager and a treasurer? What would be their duties?

f. How should you select editors and other officers?

WHAT SHOULD BE PRINTED IN A SCHOOL NEWSPAPER

Read the following articles silently. After you have read them, you will discuss some further questions.

FUNDS FOR SCHOOLROOMS

Our Parent-Teacher Association has appointed a mother as captain for each room in the school. These captains are to raise money in any way possible to supply the funds to buy things that the Board of Education does not buy.

Mrs. Ray, the captain for the music room, gave a party for the mothers of the pupils. The admission was twenty-five cents. The total amounted to about ten dollars. Many captains have followed her example, which is a brilliant idea, for many mothers are willing to help us get things that make our work easier and our rooms more attractive.

POSTURE TEST

Beth McBeth, a girl thirteen years of age, won the posture test held in our gymnasium on Monday. The decision was made by our principal and our gymnasium instructor. A little later Beth will enter the contest to be held for the city championship, which will be judged by our district superintendent assisted by a committee interested in the health of school children. As Beth deserved the decision in our own school, we are especially hopeful that she will win. Success to you, schoolmate!

A MISUNDERSTANDING

It was a cold and rainy day, and the going was bad. I was sent to the store to get three pounds of pork chops. I went to the market and asked for three pork chops. When I got home, my mother said, "I sent you for three pounds—not three chops." Feeling very much ashamed, I returned to the market, in the chilly rain, and brought home three full pounds. Then, of course, we had three pounds and three chops, for which I received a hot scolding. After that I always asked my mother twice when I was sent on an errand, and, if there was any subtracting to do, I did it.

EATING SLOWLY

Besides the matter of good manners, there is a very good reason for not eating rapidly. It takes time to chew one's food and get it ready for swallowing. Food that is not well

masticated is not well mixed with saliva, and cannot be easily digested.

A GRIN-O-GRAM

Teacher. Johnny, when I was small like you, I could name all the presidents.

Johnny. Yes, but there weren't so many then.

DRY AIR

It is possible to have the air in our homes and schoolrooms too dry to be good for our lungs and skin. When rooms are heated by stoves and furnaces or by steam radiators, the air usually becomes so dry that furniture, doors, and other woodwork begin to shrink and crack. Whenever the air dries out in this way, it is bad for the lungs and throat. It makes the membranes of the nose feel dry and causes them to smart. We are then more liable to have colds, pneumonia, tonsilitis, and other troubles.

THE JOKE'S ON ME

One day I received a fountain pen as a gift. I was overjoyed to have it, for I had been wishing for one. I made it a habit to fill it every afternoon after school. Last Friday, as usual, I went over to the desk, took out the bottle that had the ink label on it, and dipped my beloved pen into it. When I went to take it out, it stuck, but with some effort I jerked it out. Glue, of course! Just my luck! I rushed to the sink, got soap and water, and with good luck the stuff came off. This taught me a lesson, and now I am more careful where I dip my pen.

HOW WE SOLD OUR PAPERS

We had heard that the paper was out, and wondered why none had been sent to our room, so our teacher sent a girl to the office to inquire. The clerk said she did not know

that we had been slighted, and gave the messenger all the papers she had left. Then we began real business.

The girls and boys were divided against each other, and they tried to see who would get "over the top" first. There are just twenty-four boys and twenty-four girls in our room. On the blackboard we drew a line just twenty-four inches long for each side, and for every paper sold we erased one inch. We were "over the top" when our lines were all erased, but we didn't stop then, for we tried to see who could sell the most papers.

The girls won by one point. In all, we sold seventy-five papers, the best record in the school.

OUR ROOM LIBRARY

We have a library in our room, of seventy-five books. Twenty-five belong to the school, and fifty belong to the Public Library. We have divided the books in half, and have two librarians. A child may have one book at a time. If he keeps it over two weeks, he must pay two cents a day. The money is used to buy more books.

We have the list of the names of the books on the bookcase door. A child goes to the list, looks it over, and writes his name on a slip of paper, and the name of the book he wants. He gives this to the librarian who has charge of that book. She gives it to him, and enters his name and the name of the book on a card.

We never had a regular library like this before, so it is new and interesting.

MARRED BOOKS

Take a look at your books. Are they marred and scratched up? That shows that you are not interested in taking care of good friends. If you sit up and take notice, you will hand a book back to the teacher in as good condition as when you received it. If a visitor comes, he or she will probably pick

up one of the books your class is using. If it is clean and is neatly covered with a cloth, the visitor will have a good opinion of you and the whole class. But if it is dirty and has a broken back, it will be embarrassing to everyone. Let us keep our books clean.

All these short articles were published in a school newspaper. Every one of them properly belongs in such a paper. Answer some questions.

QUESTIONS

- a. What is a news article?
- b. What is an editorial? Consult the dictionary.
- c. Is "Funds for Schoolrooms" a news article or an editorial? If it had been written for your paper, which one of the editors mentioned in Question *c* of the first list should it have been handed to?
- d. Is "Posture Test" a news article or an editorial? Which of your editors should pass judgment on articles of this sort?
- e. "A Misunderstanding" is hardly news, nor is it an editorial. What is it? Which of your editors should get articles of this sort?
- f. "Eating Slowly" cannot be news, nor is it precisely an editorial. Which department of your paper should handle articles of this sort?
- g. "A Grin-o-Gram" is easily classified. (Note: Very often there are little left-over spaces at the bottom of columns in a newspaper. What editor should have material to fill them?)
- h. Classify "Dry Air." Which of the preceding articles is it most like?
- i. Think of "The Joke's on Me." Which of the preceding articles is it most like? Which editor should be most interested in it?
- j. "How We Sold Our Papers" should be easy to classify. In what department does it belong?

k. Think of "Our Room Library." Is it a news article or an editorial?

l. Think of "Marred Books." Is it a news article or an editorial?

m. Suppose some of the editors have more material for an issue than can be used. Which editor must decide what articles to publish and what not to publish?

n. What do you take the *make-up* of a newspaper to be? Who is responsible for it?

o. What names for your newspaper can you think of? How can you make a choice?

If you and your classmates want to establish a newspaper, you must make the rest of the plans yourselves; you have had enough help.

25. ORAL COMPOSITION

THE TOPIC SENTENCE

Read the following silently:

It was very plain that there had been a heavy rain. Water in the gutters. Muddy pools in the street. Boys and girls wading. Boy sailing a toy boat. Horses with wet skins. Man with soaked garments. People carrying folded umbrellas. Chickens and ducks.

Now answer these questions.

QUESTIONS

a. There are nine groups of words, and only one group is a sentence. Which one is it?

b. Think of the water in the gutters. Was it still, or running? What things were floating in it?

c. Think of the muddy pools. What caused the hollows in the street?

d. Think of the boys and girls wading. How did they avoid getting their shoes and stockings wet?

- e.* Think of the boy sailing the toy boat. How was he dressed?
- f.* Think of the horses with wet skins. What kind of vehicles were they hauling?
- g.* Think of the man with soaked garments. Describe the condition of his hat, his coat, his trousers, his shoes.
- h.* Think of the people carrying folded umbrellas. Were they wet? How did they act toward the man whose garments were soaked?
- i.* Think of the chickens. How did they look? Were they happy? Also think of the ducks. How did they look? Were they happy?

Have you discovered that here is material for an interesting composition about a sudden downpour in a little town?

Notice that the sentence gives the *topic*, and that all that follows explains that one sentence.

Now follow directions.

DIRECTIONS

- a.* Look over the topic sentence again. Look over the points following it. Fasten them in mind.
- b.* Make an oral composition of the material. Use the topic sentence, and then describe the water in the gutters, the muddy pools, etc., using complete sentences. Try to make your classmates see every part of the picture. They will not do so unless you have a clear picture yourself.
- c.* When the others speak, listen closely so that you may give some helpful criticism afterward.

HELPING THE SPEAKERS

It should be easy for each speaker to stick to his subject when he uses a topic sentence. If any speaker does not, tell him about it. Then he will try again.

Now answer some questions.

QUESTIONS

a. Did every speaker use the topic sentence? If not, ask him why he didn't.

b. Did every speaker stick closely to his subject? If he said anything that did not explain or illustrate the topic sentence, tell him what it was and ask him why he said it.

c. Did any speaker leave out anything that was talked about beforehand? If so, ask him why.

d. Did every speaker give the details of the picture in good order? For example, it would be bad order to mention the gutters, then the children, then the pools, then the ducks, then the people who didn't get wet, then the chickens, then the man who got wet, etc. It is good order, on the other hand, to mention the gutters and the pools, then the children, then the horses, then the grown people, and finally the birds. Why? You might make a different order, that would be just as good, by keeping things that are alike together.

e. Did every speaker speak fluently, speak plainly, stand up straight, and look into your eyes as if he really wanted to tell you something? If not, what advice can you give?

f. Did every speaker use good English? If anyone made any of the blunders you have been taught to avoid, what can you do to help him?

26. IRON DISCIPLINE

One of the reasons for studying English is to learn to avoid the common errors that mar the speech of so many people. You hear so much incorrect language on the street and elsewhere that your teachers find it difficult to lead you to supplant your bad habits with good ones. Hence you will need to use *iron discipline* occasionally. Follow the directions on page 231.

DIRECTIONS

a. If a pupil who is speaking to you makes any of the errors that you are taught to avoid, do not interrupt him. Let him think his theme out to the end.

b. When he has finished, tell him what his errors were.

c. Then he will give his speech again. If he makes an error, interrupt him promptly, giving the right form. For example, if he should say, "I seen it," correct him promptly by saying, "I *saw* it." Do not allow an error to pass uncorrected.

d. Having understood your correction, the speaker will repeat the sentence and correct the error. Then he will go on with his speech. If he makes further errors, correct him in the same way.

This exercise should be used throughout the year for all pupils who make the common errors. It will not be explained again; you are supposed to apply iron discipline to all who do not make use of what they study.

27. WRITTEN TEST NUMBER THREE

TEST

1. In the following sentences tell which comes first — the principal clause or the subordinate clause:

a. If Johnny were here, he would play for us.

b. Johnny would play for us if he were here.

2. Change the position of the subordinate clauses in these sentences:

a. Before I help you, you must help yourself.

b. The wheat can't be harvested if the men don't come.

3. Change the position of the subordinate clauses in the following sentences:

a. There will be rain if the wind changes, but I think dry weather will continue.

b. When the train came in, we were all there except Louise; but she, of course, was late.

4. In the following sentences change the prepositional phrases to subordinate clauses:

- a. At nightfall he always became sleepy.
- b. A ship came into the harbor at high tide.

5. In the following sentences change the subordinate clauses to prepositional phrases:

- a. When they arrived, they asked at once for luncheon.
- b. I like to go to a cool climate when it is summer.

6. Combine these sentences into one: *I had a book. It was a new book. I had obtained it from the library. I dropped it into the mud.* Change the words about and use as many more words as seem necessary to express the idea.

7. Rearrange the following sentence twice: *A schoolboy was going along home with his hands in his pockets, and pouting.* Change the order of the words and introduce new words if you need to do so. Letter your sentences *a* and *b*.

8. What is an editorial?

9 and 10. Write a paragraph with the following material. Use the first sentence as it is. Combine the other groups of words into sentences.

The race is not always to the swift. Walt, long, thin boy. Bud, short and fat. A race from the school building to the swimming hole. Different routes. Walt through the cornfields. Bud through the woods. Distance, a mile and a half. Walt, tricky. Left the field. Fell in behind Bud. Ran softly. Intended to pass Bud with a quick spurt. Intended to laugh at him. Then, stepped on a bumblebee's nest. Bees caught and stung him. A halo of bees. Bud won.

JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours in the usual way. In questions 9 and 10 you will have to consider whether the ideas combined into any sentence are closely related.

28. NOUN CONSTRUCTIONS

The way in which a noun is used is said to be its *construction*. For example, a noun may be used as a subject. It may also be used in a number of other ways. In this particular lesson you are to study the noun as a direct object. Read the following sentences:

A big bay horse was trotting down the street.

The teacher sent Ed and me on an errand.

Answer some questions.

QUESTIONS

a. If you were asked to give the construction, or use, or function of a certain word in the first sentence, you would reply that it is the subject and that "was trotting" is its verb. What is the word?

b. Give the construction of "teacher" in the second sentence.

c. What is the construction of "me" in the second sentence?

d. "Ed" is joined to "me" by the coördinating conjunction "and." "Ed" and "me" are therefore of the same construction. Then what is the construction of "Ed"?

Always remember that to give the construction, or use, or function of any word is to tell what it does in the sentence. To say that a certain noun is a subject, or a direct object, is to give its construction.

29. CASE

NOMINATIVE AND ACCUSATIVE OBJECTIVE

Think of these sentences:

Elizabeth invited Mabel and me to her party.

She invited Mabel and me to her party.

Mabel invited Elizabeth and me to her party.

I invited Elizabeth and Mabel to my party.

Answer some questions.

QUESTIONS

a. What is the subject of each of the sentences? Two subjects are nouns and two are pronouns. What are they?

b. Each sentence has a compound object, that is, an object of two words joined by *and*. What are these objects?

c. Notice the pronoun object in the first sentence and the pronoun subject in the fourth sentence. Do they refer to the same person? Are they really the same word?

d. Notice the noun object in the first sentence and the noun subject in the third sentence. Do they refer to the same person? Are the two words the same?

You have already learned that *I* is the subject form of a pronoun and that *me* is the object form. Say that *I* is *nominative case* and that *me* is *accusative (objective) case*.

Is *he* nominative or accusative? *him?* *they?* *them?* *we?* *us?*

Since nouns, like *Elizabeth*, do not change in form, say they are *nominative case* or *accusative (objective) case* according to the way in which they are used.

30. NOMINATIVE OF ADDRESS

PUNCTUATION

Study these sentences:

My boy, you become angry too quickly.

Come on, Henry, let's go.

Where are my rubbers, Mother?

Jean, are you coming?

Answer some questions.

QUESTIONS

a. Think of the first sentence. Who is addressed? Then what is the *nominative of address*? What word modifies it, that is,

belongs to it? Why is there a comma in the sentence? An oral reading will help you decide.

b. What is the name of the person addressed in the second sentence? Has the word any modifiers? Why are there two commas in the sentence?

c. Who is addressed in the third sentence? Tell why the comma is used.

d. Who is addressed in the fourth sentence? Explain why the comma is used.

e. How can you define a nominative of address?

f. May a nominative of address consist of more than one word?

g. Sometimes a nominative of address requires one comma, and sometimes two. Look over the example-sentences again and explain why.

Some sentences follow, in the form of a conversation. There is at least one nominative of address in each speech. Read the sentences aloud, or listen as your classmates read them. Tell what the nominatives of address are, and decide whether they should be set off by one or two commas. Then write the sentences, correctly punctuated. Exchange papers with some pupil and mark all mistakes. Perhaps the teacher will ask a pupil to write each sentence, correctly punctuated, on the blackboard as a model.

A CONVERSATION

Ed. We're going to play the Garfield School tomorrow boys. Tom what do you want to play?

Tom. I'll pitch Captain.

Ed. And you Billy?

Billy. I'll catch Ed.

Ed. I think not Billy. I need you on first base. Sandy big boy you may catch. The balls won't get by you, and you can't run much.

Marvin. May I have second base Captain?

Ed. You surely may Marvin. Clarence you are third baseman, and you Al are shortstop.

Roy. Captain where shall I play?

Ed. You can catch a long fly Roy. You are right field.

Charles. Center field for me Captain?

Ed. Center field Charles for you. You long Fred are left field. Now let's see if I have all the places filled. Tom you are pitcher. Sandy you are catcher. Billy you are first baseman. Marvin you have second base. You are third baseman Clarence. You are shortstop Al. Roy you are right field. Charles you are center field. Fred you are left field.

Scott. What about me Ed?

Ed. You are sub for the pitcher Scotty.

George. Leaving me out Captain?

Ed. George you are sub for the catcher. Sit on the side lines and save yourself till I need you my boy. You can't stand a great deal.

Joe. Where do I come in Ed?

Ed. Little Joe I'll make you sub for shortstop. You're not very big, you know, and maybe I can't use you. Sorry. Now boys are we going to win?

All. We are Captain.

Have you often had use for what you learned in this exercise? Are you going to have further use for it? When?

In order to make still more certain that you understand what you have just studied, you may write a sentence containing a nominative of address of one word. Then write a sentence containing a nominative of address of more than one word. Write a sentence containing a nominative of address that requires one comma. Then write a sentence containing a nominative of address that requires two commas.

31. APPOSITIVES**PUNCTUATION**

Read these sentences:

My uncle, the postmaster, has gone to Washington.

This river is the Mississippi, the Father of Waters.

Miss Allen, our teacher, is absent today.

Answer the questions.

QUESTIONS

a. What words in the first sentence mean the same person as "My uncle"? If you read the sentence aloud, where do you make little pauses? Why are the commas used?

b. What words in the second sentence mean the same river as "Mississippi"? Read the sentence aloud. Why is the comma used?

c. What words in the third sentence mean the same person as "Miss Allen"? Why are the commas used?

d. "The postmaster," "the Father of Waters," and "our teacher" are called *appositives*. Try to tell clearly what appositives are.

Following are some sentences. Every one of them requires one or two commas, because in reading them you are sure to make little pauses or jogs in the voice to set off the appositives. Copy the sentences and use commas where they are necessary. Then read the sentences aloud or listen as your classmates read them. Talk about the appositives and decide in each case whether one or two commas should be used.

SENTENCES

1. My new book *Treasure Island* is very interesting.
2. I have had a ride in our new car a sedan.
3. My dog a water spaniel is very playful.

4. I am going to visit a friend in Cincinnati a city on the Ohio River.
5. That tree a red oak was planted by my grandfather.
6. Our friends have moved to Texas the largest state in the Union.
7. Have you read *Tanglewood Tales* a book by Hawthorne?
8. Our mayor Mr. Fairfield is a successful merchant.
9. My bedroom the smallest room in the house has only one window.
10. February the shortest month in the year is very cold.
11. Miami a famous resort is in Florida.
12. Our milkman a lazy fellow is always late on Sunday.
13. My dog Carlo by name has a broken leg.
14. I have lost my cap the blue one.
15. I am reading a very popular book *Black Beauty*.
16. Have you seen my brother the big one go down the street?
17. Colonel Rogers an officer in the army is visiting the family next door.
18. Boston the capital of Massachusetts is one of our oldest cities.
19. The iris my favorite flower is in bloom.
20. Appositives identifying words should be set off by commas.

You often use appositives in your writing. Be careful to punctuate them correctly.

32. COLLECTIVE NOUNS

CHOICE OF WORDS

Think of these sentences:

A crowd of people was in the street.

A flock of crows went cawing over our heads.

A large number of cars was in the street.

Answer the questions on the following page.

QUESTIONS

a. What word in the first sentence means an indefinite number of things? In other words, what word means a *collection* of things?

b. Answer the same question about the second sentence.

c. Answer the same question about the third sentence.

d. What is a *collective noun*? Make a definition.

Here is a list of collective nouns:

troop	regiment	multitude	galaxy
company	populace	team	congregation
rabble	covey	gathering	herd
party	congress	bevy	assemblage
mob	flock	squadron	aggregation
drove	fleet	audience	band
group	throng	crowd	platoon

Below are some sentences, with blank spaces into which you are to fit collective nouns chosen from the list above. But be very careful. For instance, it would not do to say *a bevy of cattle* or *a fleet of musicians*. Use the dictionary. When you have finished, compare the words you have chosen with those of your classmates.

SENTENCES

1. A —— of cattle was feeding in a field.
2. We saw a —— of quail running across the road.
3. A —— of wild turkeys was in the cornfield.
4. A —— of cattle crowded the road.
5. A —— of cavalry was filling the road with dust.
6. The captain ordered his —— to advance.
7. The colonel of our —— is ill.
8. A —— of schooners was sailing outside the harbor.
9. The admiral ordered our —— to Morocco.
10. The —— cheered the speaker loudly.

11. There was a large —— at the church last night.
12. —— meets in Washington early in December.
13. An angry —— is hard to control.
14. A —— of musicians was playing in the street.
15. There is a brilliant —— in the heavens.
16. A small —— of hunters was searching for a —— of quail.
17. The new ball —— is a fine ——.
18. There was a great —— of vehicles in the streets.
19. A —— of people came to hear the great man speak.
20. The ignorant —— did not approve of him, but in general the —— favored him.

What is this exercise supposed to teach you? Think the question over carefully.

33. MAKING NOUNS OF OTHER WORDS

SUFFIXES

Think of *good* and *-ness*. Put the two together, and you have *good+ness*, or *goodness*, a noun, although *good* is usually a kind of word called an adjective and *-ness* is not a complete word but merely a suffix.

Think also of *pure* and *-ty*, which we may change to *puri+ty*, or *purity*, a noun, since it is the name of a quality. Think also of *celebrate*, which we may change to *celebra+tion*, or *celebration*. Think of *able*, *abili+ty*, or *ability*. Think of *commence*, *commence+ment*, or *commencement*. Think of *narrate*, *narrat+ive*, or *narrative*. In these ways, and in others, nouns are made from other parts of speech.

On page 241 are some words which you are to make into nouns by the use of suffixes. You will need suffixes not given in the explanation above. First try to make the nouns without using the dictionary; afterward use the

dictionary to see how well you have succeeded. Always remember that you are trying to make names or nouns.

LIST OF WORDS

1. express	9. lubricate	17. truthful
2. advance	10. mean	18. adore
3. distinct	11. peculiar	19. useful
4. differ	12. assert	20. agree
5. imagine	13. inclose	21. quote
6. precede	14. consider	22. determine
7. converse	15. angry	23. examine
8. appear	16. punctuate	24. instruct

In how many cases did you have to change the spelling of the word when you added the suffix?

34. CASE OF PRONOUNS

Think about these sentences:

They asked him to stay.

He asked them to stay.

Answer some questions.

QUESTIONS

a. In the first sentence, which word is the subject? Which is the direct object? You have already learned that a subject is nominative case and a direct object is accusative (objective) case. Then *they* is nominative case and *him* accusative (objective) case.

b. What part of speech are "they" and "him"?

c. Name the subject and the direct object of the second sentence and give the case of each.

d. Do you see that the nominative forms of the pronouns are different from the accusative forms?

Here are the nominative forms of certain personal pronouns:

I he she we they

All of the forms on the preceding page may be used as subjects but never as objects.

Notice also:

me him her us them

These forms may be used as objects but never as subjects.

The pronouns *you* and *it* may be considered nominative or accusative case according to their use in a sentence.

In the following sentences select all the pronouns. Tell whether they are nominative or accusative case, and why. Give the gender, person, and number of each.

SENTENCES

1. We shall give it away.
2. He brought us in the car.
3. She made it in school.
4. You may take them to your mother.
5. I told him to lock the door.
6. They are going to leave us at home.
7. Do you and he agree?
8. She likes to have us there on time.
9. You may go with them for an hour.
10. Will you let her stay with us tonight?
11. He asked us to wait for him.
12. If you want me, call me.
13. Please do not waken her.
14. They resemble their mother, don't they?
15. Billy and I looked for his skates, but we could not find them.
16. He and I have been here often.
17. The work is difficult. Will you show him how to do it?
18. Either he or I will meet you.
19. They told us not to expect them.
20. I told you that I would call you and Mabel at nine.

Answer the questions on the following page.

QUESTIONS

- a. How many of the sentences have compound subjects or objects, that is, subjects or objects joined by *and* or *or*?
- b. In how many cases is one of the subjects or objects a noun?
- c. In one sentence the subject is not expressed, but merely understood. Which sentence is it?
- d. In which sentence is the compound subject composed of a second-person pronoun and a third-person pronoun?
- e. In which sentence is the same word, a first-person, accusative pronoun, used twice?

Do you remember what complex sentences are? How many of the sentences in the list are complex? How many are compound?

35. PREDICATE NOUNS AND PRONOUNS

NOMINATIVE CASE

Think of these sentences:

It was I who spoke.

It was William who spoke.

In these sentences "It" is a sort of impersonal subject; that is, it seems to stand for no person in particular, but nevertheless is in the subject position. You don't know whom it indicates until you read the words "I" and "William." The verb "was" joins, or links, "It" and "I" in the first sentence, and "It" and "William" in the second sentence. "Was" is called a linking verb.

"I" has other forms, such as *me* and *my*. Since "I" is said to be in the nominative case, "William" may also be said to have a nominative case use. Many pronouns change their form to show case, while nouns do not.

Words that are joined to subjects by linking verbs are

called *predicate words*, that is, *predicate nouns* and *predicate pronouns*. The verb *to be* is a linking verb. Some of its forms are *am, are, is, were, was, will be, has been, and have been*. There are many other linking verbs. You will have more about them later.

QUESTIONS

- a. Why is *it* sometimes called an impersonal subject?
- b. What is a linking verb?
- c. What is a predicate noun? a predicate pronoun?
- d. In what case is a predicate pronoun? Which is correct—*It was she* or *It was her*? Why?
- e. What are some of the forms of the linking verb *to be*? Why may they all be called *verbs of being*?

Here are some sentences. Read each of them twice. First, use a noun in the blank space. Second, use a pronoun in the blank space. Tell the case of the pronoun.

SENTENCES

1. It was —— who called you.
2. They said it was —— who borrowed your book.
3. It cannot be —— who wishes to hurt you.
4. It is ——; don't be alarmed.
5. I know that it was —— who annoyed you.
6. If I thought it was ——, I should scold him.
7. I thought it was —— who came.
8. It may have been ——, but I didn't see her.
9. If it had been ——, I should have seen her.
10. Was it —— who borrowed your knife?
11. No, it was not ——; it was ——.
12. I thought it was ——.
13. He admitted that it was —— who provoked you.
14. I thought it was —— who spilled the ink.

15. Anna had to admit that it was —— who did it, since we saw the whole thing.
16. Was it —— who drew the funny picture?
17. No, it was ——.
18. It was not —— who deceived us.
19. They didn't think it could have been —— who came in.
20. Could it have been —— who came in?

36. CORRECT PRONOUNS

DATIVE OF INDIRECT OBJECT

Study these sentences:

He gave me some good advice.

Father bought Brother and me a pony.

Lend me your pencil a moment.

Now talk about the sentences in class. Use these questions. Ask others if necessary.

QUESTIONS

a. What is the subject in the first sentence? the verb? the direct object? To whom was the advice given? What pronoun is the dative of indirect object, or, if you prefer to call it so, the indirect object? Is it the same form as the nominative or as the accusative?

b. What is the subject of the second sentence? the verb? the direct object? For whom did "Father" buy the pony? What, then, is the dative of indirect object? Why is it compound? Which of the two parts of the compound dative is a pronoun? Is it the same form as the nominative or as the accusative?

c. Think of the third sentence. To whom is the pencil to be lent? What is the dative of indirect object?

Perhaps you have discovered that the *dative of indirect object* is the noun or pronoun which indicates the person

or thing *for* which or *to* which something is done. Think about the three sentences again. Show that this definition is correct.

Following is a list of sentences. In each sentence two words or two groups of words are in parentheses. You are to select the word or group of words that is the dative of indirect object. If it is compound, tell why. Always tell whether the dative is a noun or a pronoun. Always tell what the direct object is; for, if there is a dative of indirect object, there is also a direct object. Write the sentences and then talk about them. Underline the direct objects once and the datives of indirect object twice.

SENTENCES

1. My mother bought (*Nellie and I, Nellie and me*) some marshmallows.
2. My parents grant (*my brothers and me, my brothers and I*) many privileges.
3. Lend (*me, I*) your knife.
4. They gave (*us, we*) their promise.
5. My cousin offered (*I, me*) his own book.
6. A friend of mine gave (*us, we*) some tickets to the theater.
7. I lent (*her, she*) my eraser.
8. Roland gave (*him and her, he and she*) an orange apiece.
9. The teacher told (*we, us*) a story.
10. I will give (*she, her*) my promise.
11. We offered (*Alice and him, Alice and he*) some fruit.
12. Alice promised (*us, we*) some grapes.
13. The teacher will give (*you and me, you and I*) some books to read.
14. She promised (*you and I, you and me*) some good stories.
15. Perhaps my mother will give (*you and me, you and I*) a sandwich.

16. Didn't Father promise (*you and me, you and I*) a ride?
17. The girls are going to give (*we, us*) a party.
18. Do you think these people will grant (*you and me, you and I*) any special favors?
19. Give (*Roy and me, Roy and I*) your books.
20. Grant (*us, we*) thy blessing.

Which is directly affected by the verb—the direct object or the indirect object? Which is indirectly affected by the verb—the direct object or the indirect object?

37. INTERROGATIVE PRONOUNS

Who AND *Whom*

Study these sentences:

- Who came in with you?
- Whom did you meet in the street?
- For whom did you buy that necktie?
- To whom did you give my apple?

Answer some questions.

QUESTIONS

- a. Why should *who* and *whom* be called *interrogative pronouns*?
- b. What is the subject of the first sentence? In what case is it?
- c. What is the direct object of "did meet" in the second sentence? In what case is it?
- d. In the third sentence what word does "for" join to the verb "did buy"?
- e. What is the prepositional phrase in the fourth sentence? What is the preposition? the pronoun? What verb does the prepositional phrase modify? What case form has the pronoun?

On page 248 are some sentences. Insert *who* or *whom* in each blank space. If a subject is required, use *who*, the nominative case. If a direct object or a pronoun with a preposition is required, use *whom*.

SENTENCES

1. — is that man?
2. — is the boy with him?
3. — do you wish to see?
4. To — did you give my geography?
5. For — have you made this sweater?
6. Do you know — I met on the street today?
7. Do you know — is coming this afternoon?
8. — has my tennis racket?
9. Did you tell me — was coming?
10. Did you tell me — you were expecting?
11. Have you heard — have accepted and — have declined our invitation?
12. Have you heard — we may expect and — we may not expect?
13. Do you know — sent these beautiful flowers?
14. Do you know — to thank for these beautiful flowers?
15. — was with you when I saw you this morning?
16. With — were you walking after school?
17. Do you know to — Charlie spoke?
18. To — did Charlie speak?
19. For — did you do this work?
20. Do you know for — this work was done?

Two other words which you sometimes use as interrogative pronouns are *which* and *what*, but they should cause you very little trouble.

38. RELATIVE PRONOUNS

Study these sentences:

He bought a painting which was very expensive.

This painting, which was very expensive, belongs to my father.

The girl whom we visited was ill.

Please return the book that I lent you.

Answer some questions.

QUESTIONS

a. Think of "which was very expensive," in the first sentence. As it is a subordinate clause, you know that the sentence is complex. What is the subject of the clause? What word does it reach back to, that is, relate to? This word is called an *antecedent*.

b. In the second sentence the subordinate clause is not at the end, but in the middle. What is the clause? What is its subject? What word is the antecedent of the subject?

c. In the third sentence the subordinate clause is in the middle again. What is the clause? In this clause the object (a pronoun) comes first, then the subject, and then the verb. Explain. What is the antecedent of this object-pronoun?

d. In the fourth sentence what words tell what book is meant? This group of words is a subordinate clause. The object comes first. What is the object? the subject? the verb? What part of speech is the object? the subject? What word does the object-pronoun refer to? That is to say, what is the antecedent of the object-pronoun?

It should now be clear that all the sentences are complex and that the subject or object of each subordinate clause is a pronoun relating to some noun before it. Such a pronoun is called a *relative pronoun*.

You are to find all the relative pronouns and their antecedents in the sentences on page 250. You are also to find all the subordinate clauses and tell whether the relative pronouns are subjects or objects in these subordinate clauses.

You will need more help. *That* and *which* are the same for both nominative and accusative cases, but *who* is different. *Who* is nominative, and *whom* is accusative. Remember this as you study the sentences.

SENTENCES

1. This man bought the painting which I wanted to sell.
2. That is the man who bought my car.
3. This is my friend Grace, whom I have invited to dinner.
4. They held as witnesses the people who saw the accident.
5. In the distance they saw a mountain that was snow-capped.
6. We saw a flag that was used in the War of the Revolution.
7. This is the boy whom I saw in the park.
8. They would not tell who broke the window.
9. He is a speaker whom I have often heard.
10. That is a firm which is very reliable.
11. The boy who sits in the front seat is my cousin.
12. The girl who made the dress won a prize for sewing.
13. You may invite whom you choose.
14. The members of the club who were not initiated were not allowed to vote.
15. This is the man whom the voters elected yesterday.
16. This is Monday, which is the second day of the week.
17. Washington City, which is in the District of Columbia, is our capital.
18. New Orleans, which is on the Mississippi, is a cotton mart.
19. The dog that ran fastest is a collie.
20. This is the house that Jack built.

In several sentences you found that the subordinate clauses were set off by commas. Read these sentences aloud, not too slowly. Read aloud a few sentences in which there are no commas. What difference do you notice? Perhaps reading aloud will help you to punctuate correctly.

Do you clearly understand the difference between interrogative and relative pronouns? The essential difference is that interrogative pronouns are used in asking questions, while relative pronouns are used as subjects or objects in subordinate clauses.

39. WRITING COMPOSITIONS

TOPIC PARAGRAPHS

A short oral composition usually makes, when written, a *topic paragraph*. In a topic paragraph one sentence, a *topic sentence*, states the main idea and the other sentences explain and illustrate this sentence. A topic sentence usually stands first in a paragraph.

Turn back to page 228 and read the paragraph about the downpour of rain in the street of the little town. Copy the first sentence. Then close your book and finish writing the paragraph. Use the manuscript form given on page 193. When you have finished, read your paragraph and compare it with those your classmates have written. You started with the same topic sentence as they did, but your other sentences may be somewhat different from theirs.

REVISING THE PARAGRAPHS

Hereafter the following directions will be your main help in revising compositions. Turn back to them whenever you find it necessary. You will always begin by helping those who write at the blackboard, and afterward exchange papers with some pupil. Remember that you are trying to learn to express your ideas clearly and to express them with good taste and correctness. Now your teacher helps you; when you have ended your school life, no one will help you. Therefore, learn to depend on yourself so far as possible.

DIRECTIONS

- a. Consider whether the manuscript follows the model correctly.
- b. Consider whether the composition is really one paragraph. If there were two or more main ideas to be explained and illustrated, how many paragraphs would there be?

c. Since this particular paragraph is a topic paragraph, consider whether it has the correct topic sentence.

d. Since this particular paragraph is a topic paragraph, consider whether the sentences following the topic sentence really explain and illustrate the topic sentence.

e. When you learn to write other kinds of paragraphs, be sure to consider whether they follow the model.

f. Consider whether enough interesting facts have been given to make the composition worth while.

g. Consider whether the paragraph really has a suitable ending, or, if there are two or more paragraphs, consider whether they all end in an interesting way.

h. Consider whether the words used really express the meaning, and see to it that important words are not unpleasantly repeated. Learn to use synonyms and to change words around in such a way as to avoid unpleasant repetitions.

i. Consider the length of sentences. There must not be too many short sentences. If closely related ideas are combined into one sentence, there will naturally be a variety in sentence length.

j. Consider whether all the sentences begin with the subject. A few should begin with subordinating conjunctions, such as *if*, *when*, *although*, *while*, *as*, *before*, *after*, etc. Some should begin with phrases, introduced by prepositions, such as *in*, *on*, *under*, *over*, *before*, and *after*. Once in a while a sentence should begin with such words as *being*, *seeing*, *going*, etc.

40. SOME TOPIC PARAGRAPHS BY PUPILS

AN EXERCISE IN CRITICISM

A class was asked to write topic paragraphs about the clock which hung against the wall in the schoolroom. They had a preliminary conversation very much like the one you have recently had about the heavy rain, oral compositions were given, and then came the writing. Several different

ways of expressing the topic idea were given, and the pupils were asked to use their imaginations as much as possible so that their paragraphs might be different from one another, but all were asked to follow the history of the clock through the days of a week. Here are three of the compositions. Read them silently.

The Tricky Timepiece

Our clock is very tricky. Monday morning it was slow. Tuesday it was out of perpendicular. The teacher asked me to adjust it. I did it, and the clock worked fairly well the rest of the day. Wednesday the hands got stuck. I loosened them and started it again. Thursday the bottom dropped off of the pendulum, and I had to hook it on. Some imp must have possessed it, for on Friday, an unlucky day, it fell from the wall. There was a crash, a sudden buzz of broken wheels and spring, and all was still. I was not sorry for the broken timepiece, because it could not do any more mischief.

Very Seldom Right

Our school clock is an unfaithful servant. Usually it is fast, slow, or broken. On Monday of this week when we entered the room, it was stopped, the hands pointing to thirteen minutes past five. We had to have a boy wind it and set it. On Tuesday the clock was slow and had to be set again. On Wednesday the spring broke, and we had to send for the engineer, who took it away and gave us another for the day. The new clock got out of perpendicular, as if it were intoxicated, and stopped, so that it had to be adjusted and set. On Thursday afternoon the engineer brought back our old clock, and it ran well for the rest of the day. We were happy because our clock was now going to work as all good and faithful timepieces should, but our happiness did not last, for when we came to school on Friday there was no friendly

tick tock from the wall. One of the boys wound it and tried to set it, but as he did so the hands became stuck and one of them broke. A gasp from the room! The poor thing had to be sent away again to the clock hospital. In a few days it returned, and since then it has continued to be fast, slow, or broken.

Our Unfaithful Clock

Our clock is very unfaithful. Monday morning on coming to school the clock was stopped, and the engineer had to come to our room and start it. Tuesday morning it was hanging crooked on the wall and had to be straightened before it would go. Wednesday it didn't work, and the engineer discovered that the spring was broken. It had to be sent to the jeweler's. Thursday morning it was back again, and the hands got crossed and had to be bent into place. Friday the face got loose and twisted to one side, so that when it was twelve o'clock it seemed to be only eleven. I wish our clock would work at least one day out of five.

Now study the paragraphs.

QUESTIONS

- a. Think of the first sentences in the three paragraphs. Do they express practically the same idea?
- b. Follow each of the paragraphs through again, reading silently. Notice that every sentence helps to carry out the idea expressed in the topic sentence.
- c. Which of the three paragraphs has the most interesting details?
- d. Think of the last two or three sentences of each paragraph. Consider which ending is most interesting. Of course, you may not agree with your classmates in your selection. Give reasons for your choice.
- e. Which paragraph flows along most smoothly? That is, which paragraph has the best variety in length and structure of

sentences? Think of where the subjects are. Think of simple, complex, and compound sentences. Think of the number of subordinate clauses, that is, of groups of words beginning with "which," "so that," "because," "when," "who," "as if," and similar connectives. Think of phrases, such as "Monday morning," "on Tuesday," "in a few days."

f. Think of the vocabulary of the three paragraphs, that is, of the words used. Are there any words that you do not use very often? If so, what are they? What do they mean?

g. Think of the second sentence in the third paragraph. Does it not seem to imply that the clock came to school? A very poor sentence! How can you revise it?

41. ORAL COMPOSITION

MORE TOPIC SENTENCES

Here are more topic sentences, each being followed by hints for working it out to a full oral composition. You are to select one of them, think of all that can be said to make the topic-sentence idea clear, and then do just as you did in the case of the sentence about the heavy rain.

THE CARELESS BOY

One glance about the room was enough to show that Sidney was a very careless boy. Where were his schoolbooks? Where were his skates? Where were his collar and tie? Where was his coat? Where were his shoes? What was lying on his desk? What was lying on his bed? What was lying on his dresser? What was on the window sill?

THE TYRANNICAL BABY

It was easy to see that the baby ruled the household. What Mother did when he cried. What Father did when he shrieked. How he demanded things the other children had.

How he threw things when at the table. How he pulled the cat's tail. How he mussed up the floors with playthings. His hatred of being washed. His refusal to go to bed.

THE DESERTED HOUSE

We saw at once that the house had been long deserted. Breaks in the shingles. Bricks out of the chimney. Water-spouts drooping. Lack of paint. Pillars of the porch crooked. Steps decayed and broken. Windowpanes lacking. Doors half open. Walks gone to ruin. Fences down. Lawn overgrown with weeds. Depressing desolation.

After you have finished working out your first selection, work out the others with care.

WRITING AND REVISING

When you have finished the oral work, select your favorite theme for a written composition. Use the same topic

145 Meridian Street
Indianapolis, Ind.
June 6, 19—

Ambrose D. Villiers Co.
739 Ninth Street
Washington, D.C.

Dear Sirs:

Your letter of May 23 was delayed by some accident in the mails, and has just reached me. If you will forward the goods on the terms you specify, it will be satisfactory to me.

Yours very truly,

John Billings

sentence as is given in the book. The other sentences should help explain the topic sentence. Remember that you are to write just one paragraph.

Read your paragraph. It may be necessary to revise and rewrite it several times. Give and get help in the usual way.

42. A STUDY OF LETTERS

As you will probably write many letters during your life, you should have much practice in writing letters in school. Look over the forms on pages 256-260, and afterward answer some questions.

At Home
September 6, 19—

Dear Nellie,

You can't imagine how glad I am to hear that you will be able to visit me next month. Let me know the date and hour of your arrival so that I may meet you at the station.

Sincerely,
Agnes

ANDERSON MILK COMPANY

6758 Vincennes Road

Chicago, Illinois

September 10, 19—

Moore Milk Bottle Company
654 River Street
New Albany, Indiana

Dear Sirs:

We are greatly interested in the new type of cap for milk bottles described in the circular recently received from you. If you will send us samples, we shall be glad to test them. We will let you know later the results of our tests.

Yours truly,

Anderson Milk Company

By D.M.H.

QUESTIONS

- a. Which letter has a printed letterhead? What information does it give? What further information might it give?
- b. Which letter is the least formal, that is, written to a familiar friend? How does it differ from the letter with the printed letterhead? Why is the writer's address not given?
- c. How many of the letters are clearly business letters?
- d. Which letter may be either a business letter or perhaps a letter to an acquaintance rather than to an intimate friend?
- e. One letter has the name and the address of the receiver in an unusual place. Which one? If the salutation were *My dear Sir*,

R. F. D. Route 4
Lawrenceburg, Ky.
September 23, 19—

The Roberts Company
Williamsport
Pa.

Dear Sirs:

I am sorry to say that because of poor packing the churn you recently shipped to me arrived in bad condition. If I am to keep it, I shall expect you to allow me a rebate on the invoice.

Yours truly,
Elmer Young

it would be just as well to have the name and address in the usual place. Do you see why?

f. The writer of one letter evidently lives on a farm. Why do you think so?

g. Two letters have the "block" style. That is, the items of the heading, the address, and the complimentary close are not

4543 Burlingame Ave.
Detroit, Mich.
May 23, 19—

My dear Mr. Little,
When I talked with you on
a Rock Island train on Monday,
you mentioned a new electric
refrigerator in which you were
interested. Will you please
send me a catalog.

Yours very truly,
Amos Linder

Mr. D. R. Little
459 Independence Square
Philadelphia, Pa.

indented. Which ones are they? It is a little easier to use this style if one uses a typewriter.

h. Study the punctuation of all the letters. Where is the comma used? Where is the colon used? Where are periods used? Where are they not used? Why?

43. FRIENDLY CORRESPONDENCE

It is easy to write practice letters in school and afterward to send them, for you probably have friends in other towns and they will be glad to hear from you.

a. Think of a friend who has visited you, or whom you have visited, or of a former schoolmate who has moved away.

b. When you have thought of someone to write to, consider what he would like to know about your daily life. Think of school life, home life, and any other phases of your life that would be interesting.

c. Think about how you should organize your letter. Don't mix the topics up; that is, don't write about your home life, then about your school life, and then about your home life again; finish a topic and leave it.

d. Think about the number of paragraphs for each topic. One may be enough. More than one may be necessary. Why? Are there different phases of your school life? of your home life?

e. It would be well if you would write an outline of the letter you intend to write. Talk in class about what you are going to write in each paragraph.

WRITING AND REVISING

Several days may be spent in writing friendly letters. Don't forget revision and the exchange of papers for correction. Correct copies should be made, especially if you are going to send the letters.

44. FRIENDLY BUSINESS LETTERS

You are now reaching the age in life when you naturally consult others about what you should prepare to do in the future. You might write to some person you know, asking his advice. Your letter will be both of a friendly and of a business character.

Think of these three topics:

Your preference in occupations

Your desire to select the right course of study in high school

Your desire to select the right college after high-school days

Select one of the topics and write three paragraphs.

45. WRITTEN TEST NUMBER FOUR

Here are the questions for your next test.

TEST

1. Copy the following sentences and set off the nominatives of address with commas:

a. Boys are you ready to begin the game?

b. We'll go Barbara if you are ready.

2. Find a nominative and an accusative case pronoun in each of the following sentences:

a. She sent me to the store.

b. They needed us for a moment.

3. Find a noun in the accusative case in each of the following sentences:

a. Mary is making a dress for herself.

b. Joyce struck the horse with his whip.

4. Find a predicate nominative noun in one of the following sentences and a predicate nominative pronoun in the other:

a. It was the other boy who spoke to me.

b. It was not I who answered you.

5. Find a dative of indirect object in each of the following sentences:

a. Mother gave me a scarf.

b. Who could have told you such a story?

6. In which of the following sentences is the interrogative pronoun nominative case and in which is it accusative?

a. Whom did you meet when you were on the stairs?

b. Who was with you when you were on the stairs?

7. Tell what the relative pronoun is in each sentence:
 - a. This is the horse that won the race.
 - b. My cousin, whom you admire so much, is to pay me a visit.
8. Use the correct collective nouns in the blank spaces:
 - a. We saw a —— of soldiers passing by.
 - b. A —— of war vessels was off the shore.
- 9 and 10. Write a paragraph with the following as a topic sentence: *The games I like now are not the ones I liked when I was younger.*

JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours as usual.

46. AUTOBIOGRAPHICAL SKETCHES

AN EXERCISE IN CRITICISM

Read silently the following autobiographical sketches:

The Magic Telephone

Yesterday our class went to the assembly hall to see moving pictures. The most interesting part was a telephone that went together by itself. The wires crept up to the screws like snakes, then some more screws came like bugs and went to their places. In a few seconds the frame came. Then the hook for the receiver screwed itself on. And up rolled the felt padding for the bottom. Then it was connected and ready for service.

An Unwelcome Task

My aunt had told me to take my cousin Dan into the house and wash his face and hands. When he reached the door he began to cry and howl that he did not want to be clean. I threatened to tell his mother and I said she would give him a spanking, but he cried all the more. At last I reached the bathroom, and when I turned my head he ran out of the door.

After chasing the little scamp in and out of the rooms for about five minutes, I finally caught him. When my aunt returned, there was a nice story awaiting her, but when I told her she said, "You must have frightened him." I just pity the next one who asks me to take care of any children.

An Aëroplane Ride

The plane made so much noise, I was rather frightened as I stepped into the plane. My father stepped in next, and the plane, making a still louder noise, taxied to a more even stretch. It felt very funny when we started off the ground. When I looked over the side, it looked as if the ground was falling away from us. When we were up pretty high I looked over again. I saw a very queer sight. The automobiles and street cars looked like toys. A train went under us and it looked like a black snake crawling along the ground. The city looked like a big park and our big high school looked like a doll house. I could see all the way down town. When I got down, I told my mother I had had a great experience.

One of these compositions was written by an eighth-grade pupil, and the other two by sixth-grade pupils. The most mature was written by a sixth-grade pupil. Try to determine which it is before studying the questions.

QUESTIONS

a. The most mature composition, of course, sounds most like the work of a grown-up person. Which one is it?

b. The more experience people have in writing, the more successful they are likely to become in combining related ideas into one sentence. Hence their sentences are likely to be longer, and fewer of them are likely to be found in a given number of lines. The two longer compositions in this case have about the same number of lines. The one that has fewer sentences is the more mature. Which is it?

c. The more experience people have in writing, the more likely they are to vary the construction of their sentences. They are likely to begin fewer sentences with the subject. The most mature of the three compositions has the fewest sentences beginning with the subject. Which one is it?

d. The diction of the three compositions is of about equal merit, but one writer uses "funny" when there was nothing to laugh at. What word should have been used?

e. Two of the writers use interesting comparisons. Comparisons are usually introduced by the word *like*, and when they are good they add much to a composition. Find the comparisons.

f. The writer of the third composition has repeated words very unpleasantly. The word "plane" occurs three times in the first two sentences. What word can you substitute for the first "plane"? How can you get rid of the second "plane"? Toward the end of this composition you find "big" twice and "down" twice. What revision can you make?

g. Some of the sentences in the two longer compositions begin with the word "when." This is another way of saying that they begin with subordinate clauses. Some of the subordinate clauses have commas after them, and some have not. Should not the punctuation be the same in all cases? Think of the oral reading and make your revisions.

h. When two clauses are joined by a coördinating conjunction, say *and*, the sentence is compound. Most writers use a comma before the *and* in such cases. Find the compound sentences in the compositions, and make your revisions. Think of the oral reading.

47. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

From time to time you will want to give sketches of your autobiography, usually without thought of writing. It is always a pleasure to tell what you have seen and done.

In giving your sketch there are certain things that you must always keep in mind. First, have a beginning sentence that really introduces what follows. Second, tell your story in good order. Third, give enough details to make your story clear and interesting. Fourth, don't drag in ideas that have nothing to do with the story. Fifth, have an interesting closing sentence. In short, your story must have a good beginning, good middle, and good ending.

You may always choose your own subject, but now and then some titles will be given you from which to choose.

Here is the first list of titles:

At the County Fair
Clerking on Saturday
Poor Losers
A Joke on the Joker
Not So Lucky

My Time in a Hospital
Lost in the Snow
The Unfair Player
Foul Ball
Looking Innocent

Select your title and give a sketch.

HELPING THE SPEAKERS

After all have spoken, discuss the sketches given by various pupils. Consider the questions with care.

QUESTIONS

a. Did each pupil's beginning sentence tell just what was necessary for you to understand what followed, and no more? If not, show what was unnecessary.

b. Were the events of the stories told in the proper order? If anyone left out a part of his story and had to go back and tell it in the wrong place, that surely was a defect.

c. Did every speaker give enough interesting details to make the ending clear?

d. Did any speaker drag in details that had little or nothing to do with his subject?

e. In each case was the closing sentence good? Was it interesting? Did the speaker really have a point in his story? Sometimes it is hard to avoid a flat ending.

f. Consider the English. Did any member of your class say, *I done it* and *I seen it*? Did anyone make the other blunders that you have been taught to avoid? If so, you will have to take means to correct them. How can you do it?

As this way of helping the speakers is good at all times, you will have to turn back to it occasionally.

48. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

Below are some titles. Make your selection from them, or choose another you like better, and give an autobiographical sketch. You should take a little time to think about the subject before you speak, because you want to tell your classmates something worth while. Think about every detail of the story so as to be able to speak without hesitation.

My Ups and Downs of Luck

A Squirrel's Nest

A Sunset I Saw

A Flock of Blackbirds

A View from a High Hill

Sheep in the Pasture

A Rabbit in the Lettuce Patch

A Foolish Quarrel

Moths in the Wardrobe

A Traffic Jam

After all the sketches have been given, talk about several of them. Tell in what ways they were good and in what ways they might have been improved.

If any of the speakers made their stories exceptionally vivid, you should be able to remember some of the interesting adjectives they used. Did anyone speak of a *golden sunset*, of *chattering blackbirds*, or of a *hungry rabbit*? What are the adjectives in these phrases? Mention some of the adjectives that were used by the speakers.

49. A STORY FROM A PICTURE

Study the picture on page 269. There is a story in it—a long story or a short story, just as you choose to make it.

QUESTIONS

a. The story should be called *Franklin and Edison: An Indoor Conversation*. Why?

b. Do you know anything about an experiment Franklin performed with a kite and a key? If not, it is easy to look up the matter. What did Franklin really learn from his experiment?

c. Do you know some of the things that Edison invented? If not, the encyclopedia will tell you.

d. Do you know how many things in your homes were unknown in Franklin's day? Make a list of them on the blackboard.

e. Now use your imagination. If Franklin could have talked with Edison about some of the things Edison invented, what would the conversation have been like? What would Franklin have asked and what would Edison have answered? Discuss the matter fully before you think about writing.

Follow directions.

DIRECTIONS

a. Write your story. It should consist mainly of questions and answers. Don't forget interrogation marks.

b. Now read your story to the class. Listen closely as others read. Some of the stories may be very lively and interesting. If anyone has made Franklin's questions and observations rather funny, that will be good; for Franklin was witty and had a merry twinkle in his eye. Think of other good points as you listen.

c. The writer of the best story will copy it on the blackboard.

d. Help revise the story. Make it correct in every detail. If you can put some humor into Franklin's questions and observations, do so.

e. Finally, rewrite your own story, making it as effective and as nearly correct as possible.



50. DEBATES

People have always had differences of opinion. You differ from your classmates in your way of thinking, even about questions pertaining to your school life.

For example, you may think it is better for pupils to govern your school, and others may think it is better to have the teachers govern it.

Suppose that the teachers now govern your school in every detail, but that you and some of your classmates want to debate the question of pupil-government.

First, you would frame the question thus:

Resolved, That our school adopt pupil-government.

Second, you would choose debaters, some for the affirmative (those who favor the change), and some for the negative (those who are opposed to the change).

Third, judges would be appointed to determine which side makes the better argument. Perhaps your whole class, or club if you have one, would be judges.

Now suppose you and a few classmates want to take the affirmative side, what could you say in favor of the change? You will get help from the following questions. Discuss each question until you get a satisfactory answer. Think of other questions if you can.

QUESTIONS

a. Under what kind of government do you live—aristocratic or democratic?

b. What is a democratic government? What is an aristocratic government? What democratic governments, past or present, can you think of? What aristocratic governments? Which was the better?

c. What kind of schools should democratic governments have—aristocratic or democratic? Why? For what kind of government are American children trained?

d. Would the government of your school be more democratic if you, rather than the teachers, ruled it? (Think very carefully about this question.)

e. If you are being trained for citizenship, where should your training begin, and how?

f. If you adopt pupil-government, how would you govern the classrooms? [the corridors? the playgrounds? the street intersections or roads? How would you settle disputes?

g. If you adopt pupil-government, would you do all the governing or only a part of it? Why?

If you have discussed these questions thoroughly, you should be able to take the affirmative in a lively debate. In order to choose debaters for the affirmative, each pupil will make an outline of the subject as he understands it. The two or three pupils who make the best outlines will be chosen. *Question:* Who should select the best outlines—the pupils or the teacher? Why?

Now those who favor the negative will get some help by discussing each question to a satisfactory finish.

QUESTIONS

a. Who are the trainers in a school—pupils or teachers? Why? What fitness have they? How did they get it?

b. Who can best command obedience—young people or grown men and women? Why?

c. To whom do boards of education, or school trustees, give authority—to pupils or to teachers? Why?

d. Are there any pupils who could teach the class? Why, or why not? If none could teach the class, could any one of them govern it? Why, or why not?

e. Is government sometimes difficult for teachers? Would it be more difficult for pupils? Why?

f. If the school had pupil-government, could it get along without any help from principal or teachers? If it could not, would it really have pupil-government?

Next those who favor the negative will make outlines, and choose as many debaters as were chosen for the affirmative.

Now that the speakers are ready, the debate will begin. First an affirmative debater will address the class, then a speaker on the negative, and so on. The last speaker on each side should take care of the rebuttal. What is the meaning of *rebuttal*?

Finally the class will decide which side won.

NOTE. If you have pupil-government, the statement of the question should be reversed, thus: *Resolved, That we change from pupil-government to teacher-government.* In this case would the two sets of questions still be helpful?

51. MAKING A SCHOOL LAW

Perhaps neither the affirmative nor the negative side in the debate was wholly right. Perhaps there was truth on both sides. It would be interesting to discuss this matter in class, and to determine just how much of the government of the school should belong to the principal and teachers and how much to the pupils. You might call this *Making a School Law*. If you reach any conclusions, you might put your ideas in good form and submit them to the principal for adoption or rejection.

In order to carry out this plan, the class may resolve itself into a committee of the whole (see Robert's *Rules of Order*), so that every one may take part in the discussion.

52. ADJECTIVES: A REVIEW

Do you remember all you have studied about adjectives? Do you recognize adjectives when you see them or use them in sentences? This lesson will serve as a test. If you cannot do well with it, turn back and study about adjectives again.

In the sentences that follow, select all the adjectives. Tell whether each one is descriptive or limiting, and point out the word it modifies. Try to think of other adjectives which you might substitute to give a clearer or more vivid picture.

SENTENCES

1. A tall Christmas tree with wide-spreading branches stood in one corner of the large hall.

2. Near the tree stood large boxes brimming with decorations—shiny ornaments for the tree; ropes of glittering tinsel; silvery bells; holly wreaths with fiery red berries; sprays of waxy mistletoe with tiny white berries—all to be used on the festive occasion.

3. The wintry wind with relentless force piled the swirling snow into drifts; then, as if unsatisfied with the effect, swept it into new and larger banks.

4. The insignificant circle of light he was trying to follow only intensified the impenetrable darkness. Unaccustomed to the blackness, he advanced with hesitant step.

5. The steady rays of the powerful beacon indicated the direction which the flyers should follow to reach Bradford airport.

6. The second day was much like the first, and soon a regular routine was established.

7. The deep blue sky and the fleecy white clouds were mirrored in the placid lake.

8. The old man counted his hoarded gold pieces with a King Midas pleasure.

9. After two hours of heavy downpour, the rain ceased and a beautiful double rainbow spread across the eastern sky.

10. Their final game was played on a muddy field in a drizzling rain, but two thousand interested spectators watched them play.

11. An air of hushed expectancy filled the great hall.

12. With impatient glances he consulted first his watch and then the board which listed the time of arriving trains.

53. CORRECT DEMONSTRATIVE ADJECTIVES

This Kind AND *That Kind*

One kind of limiting adjective is the *demonstrative adjective*. There are but two demonstrative adjectives, *this* and *that*, with their plurals, *these* and *those*. As many people make mistakes in the use of these words, you must give them a little study.

There are two sentences below. One is correct; the other is not. Try to tell which is the correct sentence before answering the questions.

This kind of apple has a fine flavor.

I don't like these kind of apples.

Now answer the questions.

QUESTIONS

a. Think of the first sentence. Is "this" singular or plural? That is, does it make you think of one thing or more than one? It modifies "kind." Is "kind" singular or plural? If a noun is singular, would you expect its adjective to be singular or plural?

b. Think of the second sentence. Is "these" singular or plural? It modifies "kind." Is "kind" singular or plural? If a noun is singular, would you expect its adjective to be singular or plural?

c. Just what is a demonstrative adjective? Find *demonstrative* in the dictionary. For what purpose do you use *this* and *that*, and their plurals, *these* and *those*?

Some sentences follow. Remember that it is no more correct to say *these kind* and *those kind* than it would be to say *these boy* and *those girl*. If a noun is singular, its demonstrative adjective must also be singular.

Write the sentences and fill the blank spaces with *this* and *that*. You will have no use at all for their plurals. Then discuss the sentences in class.

SENTENCES

1. — kind of boy is never popular.
2. — kind of fruit doesn't keep as well as this.
3. We never buy — kind of bread.
4. Is — kind of cloth as good as this?
5. We have always had — kind of car.
6. Do you like — kind of biscuit?
7. I have used — kind of shoe more than this.
8. Where do you buy — kind of pencil?
9. Does your mother like — kind of flour?
10. — kind of pansy blooms earlier than this.
11. Why do you like — kind of book?
12. Where do you get — kind of vase?
13. — kind of watch keeps better time than —.
14. Where does — kind of coffee come from?
15. — kind of bird does not nest here.
16. — kind of car is less expensive than —.
17. Some people like — kind of food; others like —.
18. What do you use — kind of tool for?
19. Is — kind of medicine better than —?
20. What fruit does — kind of tree bear?

Did you find that sometimes you had to use both *this* and *that* in the same sentence, and that you did not need to repeat the noun *kind*?

Be careful not to use *kind of* too frequently.

54. SUPERFLUOUS DEMONSTRATIVE ADJECTIVES

Too MUCH *Here* AND *There*

Two of the following sentences are right and two are wrong. Before you study the questions, try to tell which sentences are correct.

These biscuits are too hot.

These here biscuits are too hot.

That melon is not ripe.

That there melon is not ripe.

QUESTIONS

a. Think of the first sentence. What is the noun? What demonstrative adjective modifies it? Do the two words together tell just what things are meant?

b. Think of the second sentence. What is the noun? What modifies it? Which word is wholly unnecessary? If it is unnecessary, why use it?

c. Which of the other two sentences has a wholly useless word? If the word is useless, why use it?

It is a mark of ignorance to use such expressions as *these here biscuits* and *that there melon*.

Following are some sentences. In each of them there is a blank space in which you are to use *this* (singular), or *these* (plural), or *that* (singular), or *those* (plural). In no case are you to use either *here* or *there*. Write the sentences as usual. Then talk about them.

SENTENCES

1. — day was a lucky one for me.
2. — day is a lucky one for me.
3. I haven't met — people.
4. I haven't met — man.
5. Does — hat belong to you?

6. Do —— books belong to you?
7. Where do —— people live?
8. Where does —— man live?
9. Is —— dog a collie?
10. Are —— dogs collies?
11. Where should I put —— letters?
12. Where should I put —— letter?
13. What has become of —— new pencil of mine?
14. —— people across the street are strangers.
15. —— man across the street is a stranger.
16. Mother put —— flowers on the table.
17. Mother put —— flower on the table.
18. Hand me —— pen.
19. —— pen is mine.
20. Hand me —— pens.

Have you learned anything in this lesson that will be of value to you? If so, what?

55. DEGREE OF ADJECTIVES

POSITIVE, COMPARATIVE, SUPERLATIVE

Find the adjectives in these sentences:

She is the happiest of girls.

Today is more pleasant than yesterday.

This tulip is yellow.

I shall be most happy to help you.

The busiest people are usually the happiest.

Texas is larger than any other state.

Texas is the largest of our states.

Answer some questions.

QUESTIONS

- a. What is the meaning of the words *positive*, *comparative*, and *superlative*? (Use the dictionary.)

b. Which adjectives in the sentences express the greatest degree of some quality, that is, the superlative degree?

c. Which adjectives express a comparison between two things?

d. In some cases you find *most* before an adjective and sometimes you find an adjective ending in *-est*. Do these adjectives express the comparative or the superlative degree?

e. In some cases you find *more* before an adjective and sometimes you find an adjective ending in *-er*. Do these adjectives express the comparative or the superlative degree?

f. Which sentence has an adjective that does not express a comparison at all, that is, which is of the positive degree?

g. Which of the three degrees would you use if you were speaking of merely two persons or things?

h. Which of the three degrees would you use if you were speaking of three or more persons or things?

i. Which of the three degrees would you use if you were speaking of just one person or thing?

The only error you are likely to make in the use of adjectives of different degrees is to use the superlative when you are speaking of two persons or things. Thus you might say, *Tom is a tall boy, but Ed is the tallest of the two*. According to rule, this is incorrect usage; but you will find some authors who write similar sentences.

You will need a little practice in forming the comparative degree and superlative degree of adjectives. Would you say *smaller* or *more small*? Would you say *smallest* or *most small*? Would you say *colder* or *more cold*? Would you say *coldest* or *most cold*? Would you say *smoother* or *more smooth*? Would you say *smoothest* or *most smooth*? Might you sometimes have the right to choose either of two such forms?

On page 279 are a few adjectives, all in the positive degree. Copy them as directed; afterward determine, by

discussion, what the comparative and superlative degrees are. Write them under their headings. Be careful about spelling. Use the dictionary if necessary.

<i>Positive Degree</i>	<i>Comparative Degree</i>	<i>Superlative Degree</i>
high		
angry		
tall		
hungry		
able		
sensible		
true		
reasonable		
slow		
fast		

Now look up *good* and *bad* in the dictionary. Find their comparative and superlative forms. Why is the comparison of these adjectives said to be *irregular*?

56. ADJECTIVAL PHRASES AND CLAUSES

PUNCTUATION

Think of these sentences:

The top *of the mountain* was covered with snow.

Our house, *which stands on a hill*, can be seen for miles.

The house *which stands on a hill* can be seen for miles.

Walking along the road, I saw a house on a hill.

Hidden deep in the woods, the house could not be easily seen.

Now talk about the sentences.

QUESTIONS

a. Why are commas used in some of the sentences and not in others? (Determine by reading them aloud.)

b. Think of the first sentence. Are the words in italics a phrase

or a clause? Why? What do they modify? Is the sentence simple, complex, or compound?

c. Think of the second sentence. Are the words in italics a phrase or a clause? Why? Read the sentence aloud, omitting the words in italics. Do you know what house is meant? Does the sentence make complete sense without the words in italics? May it be read without pauses before and after the part printed in italics? Why are the commas correctly used?

d. Think of the third sentence. Are the words in italics a phrase or a clause? Why? Read the sentence aloud, omitting the words in italics. Do you know what house is meant? Does the sentence make complete sense without the words in italics? May it be read with pauses before and after the part printed in italics? Why are there no commas?

e. Think of the second and third sentences again. Are they simple, complex, or compound?

f. Think of the fourth sentence. Read it aloud again. Why is the comma necessary? What do the words in italics modify? (Who was "walking"?) Are the words in italics a phrase or a clause? Is the sentence simple, complex, or compound?

g. Think of the fifth sentence. What was "hidden"? What does the italicized part modify? Are the words in italics a phrase or a clause? Is the sentence simple, complex, or compound? Why is the comma necessary?

57. ADJECTIVAL PHRASES AND CLAUSES AGAIN

PUNCTUATION

On the following pages are some sentences. First you will study the part of each sentence that is printed in italics, and tell whether it is a phrase or a clause and what it modifies. Then tell whether each sentence is simple, complex, or compound. Read each sentence aloud and account for the commas.

SENTENCES

1. A wagon went by, *carrying a load of girders*. (What was "carrying" the girders? What do the underlined words modify?)

2. We saw the man *whose motor car ran into the heavy truck*. (What man did we see? What do the italicized words modify? Why is there no comma after "man"?)

3. Whose house is that *that has the Dutch roof*?

4. My grandfather's house, *which is a very comfortable home*, is for sale. (There are commas in this sentence. Why not in the two before it?)

5. The attractive farmhouse *that my grandfather owns* is for sale.

6. Over there across the river is my grandfather's farmhouse, *which is for sale*.

7. My grandfather's house is the one *that is across the river*.

8. The north end *of our orchard* is blooming beautifully.

9. Your trees are *more beautiful* than ours. (What is it that is "more beautiful"? In what degree is the expression?)

10. The most beautiful tree is the one *that stands near the gate*. (Why is there no comma? Find an adjective in the superlative degree.)

11. The currant bushes *in the corner of the orchard* are full of fruit. (There are two phrases here. One of them modifies a word in the other. Explain.)

12. The tree *whose branches are dead* is an apple tree.

13. This tree, *whose branches are dying*, is very old.

14. My oldest pear trees, *which are not bearing well this year*, were brought from England.

15. A good farmer usually has a barn *that is bigger than his house*.

16. This farmer, *who has a very large barn*, is well to do.

17. The worst farmer *in this neighborhood* has a mansion.

18. The melons *in this field* are ripe.

19. *Having gathered my melons*, I shipped them to the city.

20. "This is the man *all tattered and torn that kissed the maiden all forlorn that milked the cow with the crumpled horn that tossed the*

dog that worried the cat that killed the rat that ate the malt that lay in the house that Jack built." (Be careful; this sentence is rather puzzling. Begin at the end, take the final clause, and work backward, finding the clauses and what they modify. There are several adjectival phrases, following their nouns. Find them. Could the sentence be written without them? Why are there no commas in the sentence?)

58. COMMON AND PROPER ADJECTIVES

CAPITALS

Consider these sentences:

This is a good car.

This is an American car.

Answer some questions.

QUESTIONS

- a. What noun is in each sentence?
- b. What adjective modifies the noun in each sentence?
- c. Which adjective is a form of the name of a country? In other words, which adjective is most like a proper noun?
- d. Which adjective is not like the name of a country?
- e. Which adjective begins with a capital letter? Why? Make a rule for the use of such capital letters.

When emigrants come from Europe, they usually land at Castle Garden, New York City. After this paragraph you will find some sentences about a group of these people. In each sentence you will find in parentheses words which give you hints as to the words to be supplied. Some of the words are to be common adjectives, such as *old*, *large*, and *heavy*, and others are to be proper adjectives, such as *English* and *Scotch*. Follow the rule for capitals that you have made. Write the sentences as usual.

SENTENCES

1. An (*from England*) ship had landed.
2. The first group to come ashore was a (*from Scotland*) family. The father was very (*state of mind*), the mother was very (*state of mind*), and the three (*size*) children were (*state of mind*) to get off the ship, while the baby was (*state of mind*) and crying.
3. The second group was three (*age*) men, all (*from England*) if one might judge from their clothes and hats; and they appeared (*state of mind*) to land on (*our own*) shores.
4. Then followed a (*appearance*) crowd of people of all ages and sizes, who were also (*state of mind*) to begin their (*what country*) life.
5. A few were (*from Germany*), some were (*from Ireland*), some were (*from Scotland*), but most were (*from England*), and nearly all were (*state of mind*) to become (*American, Americans*).
6. They all carried (*weight*) bundles and (*value*) bags, and many carried (*appearance*) rolls of bedding.
7. All looked (*state of body*) from their (*duration*) voyage, and (*state of mind*) to see the (*height*) buildings of New York after seeing nothing but (*appearance*) waves for many days.
8. Many of these people had a (*difficulty*) time in getting adjusted to (*in America*) life, because they had thought that the acquisition of (*quantity*) wealth would be (*lack of difficulty*); and they had to learn that all must work.
9. Some of them will return, eventually, to resume their (*in Germany*), or (*in Ireland*), or (*in Wales*), or (*in Scotland*), or (*in England*) life, and many will take (*quantity*) wealth with them to their (*time*) homes.
10. But most will remain to be (*in America*) citizens.

59. PREDICATE ADJECTIVES

Think of the following sentence, and then answer some questions:

The day was very dark.

QUESTIONS

- a. What adjective describes the subject, "day"?
- b. What linking verb joins it to the subject?
- c. Why should "dark" be called a predicate adjective?

Following is a story in which many predicate adjectives are to be supplied. First read the story silently and try to understand it as a whole. Afterward discuss it sentence by sentence and determine what predicate adjectives are necessary to make good sense. Write all the sentences. Underline each subject, each linking verb, and each predicate adjective. But be careful; you may find a sentence in which the subject is understood but not expressed.

SENTENCES

1. If we had been —, we should not have undertaken a journey that was — to be full of discomfort.
2. In the first place the hour was already —, and in the second place the weather was —.
3. But Walter was — to go, and his fishing tackle was —.
4. As we went through the barnyard, the sun was — by heavy clouds; and in half an hour the darkness was —.
5. Still, we boys were —, and why should we care if the night was — and the weather —?
6. The milldam was three miles —, but our spirits were —, and we were — as we plodded along through the woods that lined the creek.
7. At last we reached the dam, and the roar of the water was — in our ears.
8. "Are fish — enough at night to seek our bait?" Will asked.
9. "Be —. If you are so —, they will be afraid to come near our bait," Walter replied.
10. As the night was very —, our floats were not easily — on the water. "I can't see mine at all," said Will.

11. Then came a sudden clap of thunder, and rain; and as the mill porch was —— at hand, we sought shelter under it.

12. It was very —— for boys who were —— to fish; but the rain was ——, and there was no help for us.

13. The minutes seemed ——, and an hour by Walter's watch seemed as —— as a day of daylight.

14. Will lay down on the floor, and soon was fast ——.

15. His example was ——; and as I felt ——, I lay down too, and was soon —— of rain and weariness.

16. When I was —— again, the sun was —— in the eastern sky, and I roused the others.

17. We felt —— because we had slept on hard boards, but fishing was —— to be good, and so we began.

18. The fishing was unusually ——, and soon I was —— with a fire, baking potatoes, and frying bacon and fish. Our breakfast was —— enough for three kings.

60. CORRECT PREDICATE ADJECTIVES

Bad, Sour, Sweet, ETC.

Think of these sentences:

I felt bad that morning.

This apple tastes sour.

This peach is sweet.

Answer some questions.

QUESTIONS

a. Would it be right to use *badly* instead of "bad" in the first sentence? If so, would it be right to say, *I felt sadly that morning* or *Tommy felt angrily that morning*? "Felt" is a linking verb. What does "bad" modify? In other words, *who* felt "bad"? What part of speech is "bad"?

b. "Tastes" is a linking verb. What word does it join to the subject? What part of speech is "sour"? Why is it called a predicate adjective?

c. What is it that is "sweet"? What does "sweet" modify? What verb joins the subject and the predicate adjective? Would it be correct to say, *This peach is sweetly* or *This peach tastes sweetly*?

Insert the correct predicate adjectives in the following sentences. Write the sentences and talk about them.

SENTENCES

1. Laura felt very —— that morning.
2. That man looks very ——.
3. This girl seems very ——.
4. Bobby has felt —— for a week.
5. That music sounds ——.
6. This rose smells very ——.
7. You will become —— if you are not ——.
8. That instrument sounds ——; it is out of tune.
9. Youth declines, and we gradually become ——.
10. I felt —— because the day was ——.

61. CORRECT ADJECTIVES AGAIN

Funny, Strange, AND Queer

Consider these sentences:

Albert told a funny story.

Gladys told a strange story.

Grace told a queer story.

Answer some questions about the adjectives.

QUESTIONS

- a. Which one of the stories would make you laugh?
- b. Which one would be new, unusual?
- c. Which one would be both unusual and rather funny?

Fill the blank spaces in the following sentences. Try to choose just the right word. It would not be right, for

example, to say, *Johnny is a funny boy*, just because he does unusual things. Write the sentences as usual.

SENTENCES

1. We all think Johnny is a —— boy because he never eats any lunch.
2. My brother is very ——; he is always making us laugh.
3. We think that man is —— because he carries an umbrella, a ragged one, even when there is not a cloud in the sky.
4. It is very —— that Mary has stopped coming to school.
5. My little brother has a very —— little wrinkle about his mouth when he laughs.
6. It would be —— if you should wear a baseball suit to a party.
7. Robinson Crusoe led a —— life on his island.
8. Would you think it —— if I should decline your invitation?
9. Who is the boy who is always making —— faces?
10. Don't say *funny* when you mean ——.

62. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

Another list of titles is given below. Choose one of them or make an original selection.

Through a Car Window

A Motor Bus Ride

A Heavy Rain

A Leaky Shoe

My Playful Puppy

Sights along the Beach

A Muddy Road

A Swollen River

Nearly an Accident

A Broken Shoe Lace

Are you gaining ability to choose a good beginning sentence, to give all the important facts needed in a story, and to end it in an interesting manner? It will help if you talk about which pupils did well in these respects and which pupils did not, and why. Be courteous in your criticisms.

Are you learning that you constantly use adjectives and that they are very useful words? Look back at the list of titles. What adjectives describe the nouns "Rain," "Puppy," "Road," "Shoe," "River," and "Shoe Lace"? Try to recall some of the adjectives used by the speakers, and tell what nouns they described.

63. HINTS FOR LETTER WRITING

Here are some hints for the writing of letters. Read them very carefully, thinking what a certain correspondent would like to know and how you can tell him what he would like to know.

Telling some friend about something you have made, so that he or she can make the same thing

Telling some friend in a school you once attended how your life goes on in your present school

Asking the superintendent of schools in some other town to select a class of pupils in his town to correspond with you about school life

Telling a friend about your plans after school life and asking for his own

Write your letter, making it as interesting as you can.

REVISION

Some of the pupils will read their letters. Help revise them. If you learn anything from the revision about improving your own letter, rewrite it.

64. ORAL COMPOSITION

TOPIC SENTENCES AGAIN

Think again of the experience you have had in speaking with a topic sentence as a basis. If necessary, turn back

to pages 228-230 and review all that you did while studying the topic sentence. Then read what follows.

SIGNS OF WINTER

Everywhere there were signs that we should have an early winter. Wild geese flying south. Flocks of migratory birds. Squirrels burying nuts. Thick fur on animals killed by hunters. Early morning chill. A trace of frost on the grass.

If this topic sentence and the hints that follow it are to be expanded into an oral composition, you must think carefully about what you might say. Consider the questions and directions.

QUESTIONS AND DIRECTIONS

a. Think of the wild geese, and suppose that you saw them yourself. Where were you? At what time of day? In what shape was their line of flight? Were you surprised to see them? Why?

b. Think of the flocks of migratory birds. What kinds of birds were they? Where were you, supposing that you saw them? Were they flying or feeding? Perhaps you will suppose that you saw more than one kind.

c. Think of the squirrels. Where may you suppose that they buried the nuts? What kind of nuts? Where did the squirrels get them?

d. Think of the animals killed by hunters. What kind of animals? Where were they killed?

e. Think of the morning chill and the frost. Were fires necessary in the house? Did you look forward with pleasure, or with displeasure, to an early winter?

f. Now you are ready to tell your story. Begin with the topic sentence and then go on telling all that you think necessary and suitable. Use the first person. That is, speak as if you yourself saw and heard what you tell about. Accept the criticisms of

your classmates and listen closely as they speak so as to be able to help them.

g. Finally, think over the talks and consider whether the speakers used adjectives—describing words—that really counted. You have one in the topic sentence—“early,” modifying “winter.” And some of the speakers may have used such expressions as *noisy geese* or *honking geese*, *chattering squirrels*, and *chilly air*. Which words are adjectives?

WRITING AND REVISING—TOPIC PARAGRAPHS

After the speaking, write a topic paragraph. Use the topic sentence as it appears in the book, and afterward describe the signs of an early winter in the best way you can. Try to use adjectives that count, for they help much in giving lifelike impressions. Make your written composition better than your oral if you can.

A few pupils will write at the blackboard. Help revise their compositions. Then exchange papers with some pupil, and give and get help as usual. It may be well to rewrite your paragraph after it has been criticized.

65. ORAL COMPOSITION

TOPIC SENTENCES

Here are more topic sentences for your use. A few hints follow each sentence, but there are no further helps. You must learn to think independently.

A VAIN GIRL

Anna was exceedingly vain. Primed a good deal. Frequently waved her hair. Knew the value of a ribbon. Wore several rings. Borrowed her mother's jewelry. Even borrowed from friends. Always seemed to be thinking of her looks. Thought about her studies as little as possible.

Seldom helped her mother at home. Liked to be seen on the street. Still, not more attractive than other girls.

THE BULLY

Oliver simply couldn't help being a bully. Large and strong. Willing to hurt others. A fierce look in his eye. Quick to resent a slight. Always looking for someone to insult him. Quick to strike. Always after boys smaller than himself. Humble to large boys. Yet a boy smaller than he taught him a lesson.

A SUNSET

The sinking of the sun that evening was full of beauty. Weather warm. A few clouds in the sky. Sun low. Edges of crimson on the clouds. Blue sky beyond. Clouds seemed to merge. A yellow glow came over all. The sun dipped below the horizon. Sky became a rose color. A solitary crow flew across the darkening sky. Night.

THE SWOLLEN RIVER

The river began to show signs of the heavy rains. Water rose. Banks flooded. Much driftwood. A floating tree. A hencoop in the current. A skiff afloat. A badger clinging to a log. River looked wider.

Work these out to the best of your ability, and remember that you are to say more than is hinted at.

WRITING AND REVISING—TOPIC PARAGRAPHS

Write your paragraph in the usual way. Give and get help in making revisions.

66. WRITTEN TEST NUMBER FIVE

On page 292 is another test. Where there are words or groups of words in parentheses, choose the right forms and write the sentences. Otherwise follow directions.

TEST

1. I never did like (*this kind, these kind*) of hat.
2. My pencil is (*more good, better*) than yours.
3. The squirrel is (*more courageous, courageouser*) than the rabbit.
4. The shorter boy is the (*faster, fastest*) runner of the two.
5. As I was feeling (*bad, badly*), I did not go.
6. One of the following sentences is correctly punctuated. The other sentence needs two commas. Copy the one that needs the commas, and punctuate it correctly. Think how it should be read aloud.
 - a. Our farm which is the largest in the county is for sale.
 - b. The farm which is for sale is ours.
7. In one of the following sentences the part in italics is a phrase, in the other a clause. Tell which is the phrase and which is the clause.
 - a. My fear, *which came upon me suddenly*, stopped me in my tracks.
 - b. *Filled with fear*, I stopped dead still.
8. Copy the following sentence; begin the proper adjectives with capital letters: *Some people prefer american cars, and some prefer english cars.*
- 9 and 10. Write a topic paragraph with the following material, expanding the phrases into sentences, and varying the length and structure of sentences:

All signs indicated that something unusual had happened at the farm. Many cars in the barnyard. Three trucks. Two reapers. A threshing machine. People walking about, talking. Cows and horses standing with noses over the pasture fence, looking. Several dogs barking excitedly. Women and children passing in and out of the house, all alarmed. A honk of a car at the big gate. Car coming up the drive rapidly. A sudden stop. A man with a doctor's handbag getting out.

JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours in the usual way. Take special pains with the topic paragraph because it will be difficult to judge.

If you do not make a perfect score on the first eight questions, you must try again, reviewing if necessary, while your classmates work at other tasks.

67. ANOTHER DEBATE

You and your classmates have prepared one debate by working together. Now you will prepare another one. Ask questions of one another, consider them thoughtfully and thoroughly, and make outlines. Choose a subject of your own if you like. Otherwise take one of the following:

Resolved, That a small school is better for pupils than a large school.

Resolved, That regular seventh- and eighth-grade classes are better than corresponding classes in junior high schools.

Resolved, That school should last all the year round except for one week's vacation every thirteen weeks.

68. A STUDY OF A STORY

AN EXERCISE IN CRITICISM

Read the following story silently:

AS FAR AS THE DOOR

"I'm going to run away from home," I said one day after my mother had scolded me. I was five years old and having stated this a few times my mother thought she would break me of it. "Very well," she said; "come, we will pack your clothes." So she got the valise out of the closet and began

putting some of my clothes in it. I helped her by putting in a pair of stockings now and then. Then she put on my coat and hat and put twenty-five cents in my purse for car fare. By this time I began to realize that she meant it and was thinking of backing out, but had no choice in the matter, for she handed me the valise which I could hardly lift, and pushed me out of the door and closed it. Of course I began to cry. After letting me cry for a while she opened the door thinking the neighbors would hear me. After such an experience I never threatened to run away again.

Now talk about the story.

QUESTIONS

a. Think about the interest of the story. Does the story sound like a real experience? Would you rate it below average, average, or above average in interest? Why? How does it compare in interest with the stories you and your classmates tell and write? Think carefully.

b. Think of the construction of the story, that is, think of how it is built up. Does it begin well? Do you get the theme of the story in the very first sentence?

c. Think of the middle of the story. What events are narrated? Does the writer tell you enough details for you to understand the ending? Consider whether the writer tells you just enough for a one-paragraph story and no more.

d. Think of the ending of the story. Tell whether or not the ending is just what you would expect. Give reasons. Consider whether you can make a better ending.

e. Now think of a few details. Notice the quotation marks and other punctuation marks in the first and the third sentence. They are used correctly. Tell why.

f. The second sentence is poor, because "I was five years old" is not related to the rest of the sentence. Is it related to the preceding sentence? Think how you can make an improvement

here. If you cannot relate "I was five years old" to the first or to the second sentence, you must leave it out. Discuss this point with your classmates and reach a decision. In revising, change "having stated this" to *as I had stated this*. Can you give a reason? Would *several* be better than "a few"?

g. Think of the sentence beginning with "By this time." Does it not seem to say that the mother was "thinking of backing out"? Is that what the writer intended to say? What revision can you make?

h. Now read the sentence as you have revised it. First, think of the punctuation. Two commas would probably make the reading easier. Where should they be used? Second, one "and" can very easily be spared. Which one is it?

i. Think of the sentence beginning with "After letting." One additional comma is very necessary, and a second might be used to advantage. Explain.

j. Now think of the variety in length of sentences. Are there both long and short sentences? Which is the longest sentence? the shortest? Are they close together? Does this not make a pleasing effect?

k. Think of the variety in structure of sentences. You will find that no two sentences are just alike in arrangement and that very few begin with the subject. Take up the sentences one by one and think whether they are simple, complex, or compound; think where the subjects are. Be careful; you may discover a complex-compound sentence.

69. EXPANDING A STORY AND CHANGING IT TO CONVERSATIONAL FORM

The story you have been reading was written in the form of one paragraph, but it might very easily have been told at greater length, with conversation throughout. You and your classmates, working together, will now expand it and use much conversation.

QUESTIONS AND DIRECTIONS

a. The child was angry because she had been scolded. What might her mother have scolded her about? Think of the things you were scolded for when you were small. Select the best suggestion offered. The pupil who made it may write the suggestion on the blackboard, accompanied by some such words as *said my mother to me one day when I was about five years old*. The writer must be careful to use quotation marks and other marks of punctuation correctly.

b. What might the child have replied? Or, if she made no reply, what might she have done? Take the best suggestion that is offered. The pupil who makes it may write it on the blackboard under the other suggestion, indenting the first line just as in longer paragraphs.

c. Now perhaps the mother says that sometimes her little daughter is a naughty child. Someone will write this on the blackboard, under the other two little paragraphs, using the mother's words and the explanation (*said Mother*, or *Mother remarked*, or some similar expression). Quotation marks and other marks of punctuation must be correctly used.

d. Then the child makes her threat to run away. Work out her speech and the explanation as in the preceding cases, and add the little paragraph to the others.

e. Is not this enough help? Work out the rest without help. Devise conversation about what the child would like to take with her as the two pack the valise. Devise the mother's replies. In your explanations, you will do well to tell how the child and mother acted and looked as they talked together. If you need help in this matter, open your reader to a story and notice how the author describes the action and looks of characters. Continue till the story is finished.

f. Finally, make a copy of the story. Be sure that your penmanship is as good as you can make it.

70. PUNCTUATING CONVERSATION

QUOTATION MARKS; COMMAS WITH NOMINATIVES
OF ADDRESS

When you write a story with conversation, you may have trouble with quotation marks. Then there is the use of the comma with nominatives of address, a construction that is used much in conversation. Here is a little review of these matters. If you fix them firmly in mind, you will be able to write conversation more nearly correct in the future.

Think of these sentences:

“You are in too much of a hurry, Bob,” said Charles.

“If you don’t hurry, my boy,” said Bob, “we are sure to be late. We didn’t start in time.”

Every punctuation mark in these sentences tends to make the reading easier. Answer the questions.

QUESTIONS

a. Think of the first sentence. What are the actual words Charles used? What words are inclosed within quotation marks?

b. What words explain who spoke? Are these words inclosed within quotation marks?

c. What person is addressed in this first sentence? Why is there a comma both before and after his name?

d. Think of the second sentence. What are the actual words that Bob used? What words are inclosed within quotation marks?

e. What words explain who spoke? Are these words inclosed within quotation marks?

f. If words explaining *how* Bob spoke, such as *with a frown*, were used, should they be inclosed within quotation marks?

g. This second sentence is called a *broken quotation*. Why? What words break it? Is the break at the end of a sentence or within a sentence? Why are there two full sets of quotation

marks? Why does not the first "we" begin with a capital letter? Are there quotation marks after "late" and before the "We" that follows it? Why?

h. What is the nominative of address in this second sentence? How is it punctuated?

i. Why is there a comma after "Bob" in the first sentence, and after "boy" and "Bob" in the second sentence?

If you read the sentences aloud, you will see that the punctuation marks help to make the reading easier.

71. QUOTATION MARKS AGAIN

There follows a familiar story. It contains neither quotation marks nor commas. Working together, you and your classmates will supply them.

A pupil will write the first little paragraph on the blackboard. If there is a quotation in it, he must use quotation marks correctly. If commas are needed for any reason, he must supply them. For example, one comma is needed. Where? Why? Watch closely to see whether he places it where there is a little break in the sense.

Another pupil will take the second paragraph, and so on to the end.

You are free to discuss every point until you are sure the work is correctly done.

THE LION AND THE UNICORN

The lion and the unicorn met on a street corner in a town in Merry Old England and it at once appeared that the fur was going to fly.

Good morning Mr. Lion said the unicorn. I hear that you lay some claim to being king of beasts.

It is quite true Mr. Unicorn said the lion with a fierce growl.

Then where is your crown Mr. Lion? the unicorn asked scornfully.

Mr. Unicorn replied the lion I wear my crown only when I am in polite society.

Dear me Mr. Lion retorted the scornful unicorn when were you ever in polite society?

Always except when I happen to meet you you detestable old backbiter growled the furious lion.

I'll puncture you with my horn you fuzzy boaster replied the unicorn very angrily and you will have no further need of a crown.

This made the lion even more furious and he roared You only want the crown for yourself you busy meddler.

With that the two big beasts began to fight; and as there was a great uproar the people came running out of their houses as fast as they could the Lord Mayor and the Duke being among them.

What's the fuss Lord Mayor? asked the Duke.

The lion and the unicorn are fighting for the crown Your Grace replied the Lord Mayor putting his fingers in his ears to keep out the sound of the fray.

Catch hold of the lion's tail Lord Mayor shouted the Duke.

I can't Your Grace replied the Lord Mayor because I have my fingers in my ears.

Then the Duke cried out as he wrung his delicate hands in fear My good people what shall we do? The Lord Mayor can't catch hold of the lion's tail because he has his fingers in his ears and I can't catch hold of the unicorn's tail because the lion has it in his mouth. My good people what shall we do? Oh my good people what *shall* we do?

Your Grace said the cobbler I'll stick the beasts with my awl.

Cobbler do it said the Duke.

Lord Mayor cried the blacksmith shouting at the top of his voice I'll pinch them with my tongs.

Do it blacksmith replied the Lord Mayor.

Your Grace said the baker I'll burn them with my hot poker.

Baker do it replied the Duke.

Lord Mayor the miller screamed till he was red in the face I'll drown them in my mill pond.

Oh miller do it replied the Lord Mayor.

So the cobbler got his awl and the blacksmith got his tongs and the baker got his hot poker. Then the cobbler stuck the fighting beasts with his awl and the blacksmith pinched them with his tongs and the baker burned them with his hot poker. And when the fighting biting beasts had been stuck and pinched and burned a-plenty the miller drowned them in his mill pond—dead.

Well my good people said the Duke I'm glad *that's* over.

So am I my good people said the Lord Mayor. What do *we* care who's king of beasts?

Did you have to use quotation marks in every little paragraph?

Did you have to supply commas in other places than before and after quotations?

Did you find that sometimes one set of quotation marks inclosed two or more sentences? Why?

72. EXPANDING A STORY AND CHANGING IT TO CONVERSATIONAL FORM

You and your classmates have had experience in expanding a story and changing it to conversational form. You have just had a review of the use of quotation marks and of commas. You should now be able, with very little help, to change a story to conversational form.

A BRAVE DOG

One day I heard a friend of mine say that he had a dog that was not afraid of anything. I told him to bring his dog over to my house, for I had a large gray cat which usually frightened dogs. When the dog and the boy came over that afternoon, I put the cat in front of the dog, and he chased the cat around a rod or so, barking all the way. Then all of a sudden the cat turned around and chased the dog, spitting and trying to jump on the dog's back. They ran around the house, into the garage, out again, and then up the steps to the porch, where we had to lock the furious cat out. The dog wouldn't go home until I had taken the cat away. I am sure that the boy will not brag any more about the fearlessness of his dog to me or to any of his companions. The dog must have disappointed his young master more thoroughly than the boy expected.

Turn back to the first exercise of this sort, on page 295, and reread the *Questions and Directions*. Think just how you worked to expand the story and to change it to conversational form. Work this one out in a similar way.

73. THE VALUE OF ADJECTIVES

THE LION AND THE UNICORN

If you were writing a description of something very beautiful, you would use a great many adjectives. Think of describing a sunset, for example. You would be likely to use such adjectives as *crimson*, *yellow*, *blue*, *gorgeous*, *flaring*, *brilliant*. On the other hand, if you were merely telling a story, you would probably not use so many adjectives. Still, you must use enough, and they must count. Study this matter by answering the questions and following the directions on page 302.

QUESTIONS AND DIRECTIONS

a. Turn back to the story of *The Lion and the Unicorn*. Find the phrase "Merry Old England." This is an expression that has been used for centuries. Why is the adjective "Merry" a very suitable word for this type of story?

b. Find "Good morning." This is an expression you use every day. There would be no point in saying "morning" to a friend unless you also use the adjective "Good." Why?

c. What kind of "growl" did the lion utter? Does the adjective make the story a little better? Could you add any adjectives that would make the story even better?

d. Go through all the sentences of the story. Find the adjectives. Show that they help you understand the story. If you find any places where an extra adjective would help, tell what it is. But be careful; you could use so many adjectives that the story would be spoiled.

74. THE VALUE OF ADJECTIVES

A BRAVE DOG

Turn back to the story called *A Brave Dog*, page 301.

QUESTIONS AND DIRECTIONS

a. Suppose you use the words *big* or *little* after "anything." Though they would follow this word, they would modify it. Would this be an improvement? Why?

b. What adjective could be used before "dog" in the second sentence? Would it help?

c. Use *even the biggest and bravest* before "dogs" in the second sentence. These words make an adjectival phrase, modifying "dogs." Why would they help the story?

d. In the same sentence, think of "large" and "gray." They give the appearance of the cat. Why do they help the story?

e. Think of the third sentence. If you use *brave* before "dog" and *confident* before "boy," why does the change help the story?

f. Think of the fourth sentence. Find an adjective to use before "dog's." Remember, it must help the story along.

g. Think of the fifth sentence. Tell what "furious" modifies. The word compels you to keep the picture of the cat in mind. Does it help the story along?

h. In place of the last two sentences, think of this one: *With a drooping tail and a few backward glances, the defeated dog fled home, and his bragging young master bragged no more.* What adjectives do you find? Tell what they modify. Tell whether or not they make the ending of the story better.

75. THE VALUE OF ADJECTIVES

YOUR OWN COMPOSITIONS

Select some composition that you have written. Use the questions and directions.

QUESTIONS AND DIRECTIONS

a. Read the composition silently, looking for adjectives. Think whether or not each adjective is an aid to the story.

b. Read again. Consider whether you can add any adjectives that will be a help. If you are in doubt, write the revised sentences on the blackboard and ask advice. Talk about each proposed adjective and reach a decision. Do not use the adjective unless it really helps the story.

Hereafter, when you are speaking and writing, remember that adjectives, when they are well chosen, are very helpful words. Try to choose those that accurately describe the thing you are speaking or writing about.

76. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

Choose one of the titles in the list on page 304 or make an original choice.

Here are the titles:

<i>A Flooded Basement</i>	<i>Up the Steep Mountain</i>
<i>Into the Ditch and Out Again</i>	<i>In a Deep Cañon</i>
<i>A Deserted Farm</i>	<i>A Crow's Nest</i>
<i>A Bothersome Youngster</i>	<i>Our Frolicsome Flivver</i>
<i>Pigeons on the Roof</i>	<i>My Favorite Breakfast</i>

Which speakers do you understand more easily—those who speak fast or those who speak rather slowly? Have you given much thought to the way you yourself speak? If you have not, you should, because it is very important. Remember that when you are speaking to an audience you should speak so that the audience can hear easily.

Think about adjectives again. Look at the titles in the list. What adjectives modify “Basement,” “Farm,” “Youngster,” “Mountain,” “Cañon,” “Flivver,” and “Breakfast”? Even “Crow’s” is an adjective, because it modifies “Nest,” a noun.

Recall some of the interesting adjectives used by the speakers, and tell what nouns they modified.

77. ANALYZING A SUBJECT

THE FORM OF AN OUTLINE

As you already know, any subject can be analyzed, that is, divided into its parts. Read the following analysis:

OUTLINE

SUBJECT: A FARM I KNOW

A. *How I first saw the farm:*

1. Our decision to spend our vacation there
2. Our tiresome ride on the train
3. The ride from the railroad station
4. First view of the farm; its restful look

B. *The first night:*

1. Greetings of the farmer's wife and children
2. Supper; how it differed from suppers at home

C. *Morning:*

1. The momentary surprise at the strange surroundings on awakening
2. A hurried dressing, and a wash at the pump
3. Breakfast

D. *Explorations:*

1. Description of the house and its immediate surroundings
2. The barns, corncribs, and chicken houses
3. The fields—what kind of crops planted; rivers or creeks, hills, woods; animals—horses, cows, pigs, chickens

E. *Fun on the farm:*

1. Feeding the horses; riding horseback
2. Going for the cows
3. Gathering eggs
4. Picking berries
5. Swimming
6. Setting traps for woodchucks
7. Games

F. *Departure:*

1. Vacation time over; looking forward to school again
2. Regrets at leaving
3. Good-by
4. Home again

Use the questions and directions.

QUESTIONS AND DIRECTIONS

- a. What is the first topic? How many subtopics has it?
- b. Suppose that you know an interesting farm somewhere in the country. What might you say about the first subtopic? Use your imagination.
- c. Consider the other subtopics under A in the same way.

d. Now think how you would organize your material if you were going to make a speech. Think of the number of distinct parts that the subtopics under A would consist of. If you have just a sentence for A, 1, and one or two sentences for A, 2, 3, and 4, you would think of the whole as one part. But if you use five, or six, or more sentences for each of the subtopics, how many distinct parts would you have under A?

e. Think of writing what is suggested under A. What is the least number of paragraphs that you could write? What is the greatest number? Tell why in each case.

f. Go through the other topics and subtopics in the same way.

g. If you should write the whole story, what is the least number of paragraphs you could have? the greatest number?

h. Now several pupils will speak. One pupil will take the first topic, A, another B, etc. After each pupil has finished, think of the number of paragraphs that would be needed if his material were written.

i. Finally, the teacher will divide the class as evenly as possible into six groups, and assign one main topic to the pupils of each group. Each pupil will write on the topic assigned to his group. The class or a committee of pupils will select the best theme from each of the groups, and combine them under one title. Someone will read the whole story to the class. Notice how well the parts fit together.

78. OTHER SUBJECTS TO ANALYZE

Now analyze a subject without any help except the outline you have just studied. Choose one of the subjects below, or some other if you like, and work it out with care.

A Visit to the Telephone Exchange
From Boston to San Francisco
A California Jaunt
A Voyage on the Great Lakes
From Minneapolis to Miami

Exploring the Gas Works
An Ocean Voyage
Sojourning in Florida
My Visit to the City
A Summer on a Farm



79. A STORY FROM A PICTURE

Study the picture on page 307. There is a story in it—a long story or a short story, as you may choose to make it.

QUESTIONS

- a. The story should be called *Franklin and Edison: An Outdoor Conversation*. Why?
- b. If Franklin could have talked with Edison as in the picture, what would Franklin have seen for the first time? Make a list of the things.
- c. Franklin would have been full of questions, and Edison would have been full of answers. What questions do you suppose Franklin would have asked? What would Edison have answered?
- d. Can you think of particularly good ways in which to end the conversation?

Follow the directions below.

DIRECTIONS

- a. Write your story.
- b. Exchange papers with some pupil. Anyone who finds a particularly good story may read it to the class.
- c. The writer of the best story will copy it on the blackboard.
- d. Help revise the story. Perhaps it can be improved by taking certain parts from other stories.
- e. Finally, rewrite your own story and make it as good as you possibly can.

**80. EXPANDING A STORY AND CHANGING IT
TO CONVERSATIONAL FORM**

You and your classmates have had two experiences in expanding stories and changing them to conversational form. On page 309 you will find another story which you are to work over in the same manner.

A TIPPED LOAD

While I was on the farm, my uncle decided to haul some hay from stacks in the field and stow it in the barn. He asked me to stand on the ladder on the front of the wagon and drive the horses for him, while he would do the pitching and tossing. He warned me that there were many groundhog holes in the uneven surface of the field, and that I was to take care not to run into any, for if I did the load would tip and cause trouble for one of us, maybe both. Going to work with a will, we got the first load on the wagon and stowed it in the barn. Then we got the second load. That was easy too. But when we were hauling the third load, I suddenly saw a big groundhog hole straight ahead of the right wheel, and I didn't have time to stop. In went the wheel, the horses pulled hard, there was a sudden jerk, and I nearly fell off my swaying perch. When I turned around to see what had happened, there was hardly a handful of hay left on the wagon bed, but there was a great heap on the ground, and from under it projected two wriggling feet. Trouble for one of us? Yes, maybe both.

Now turn back to the *Questions and Directions* on page 296 and consider how you can expand this story and turn it into a story of conversational form. Remember that every story must have a beginning, a middle, and an ending. Think of the beginning conversation, the middle conversation, and the ending conversation. Can't you imagine the uncle's orders in the beginning, the conversation between the two as the work proceeds, the shouts of alarm as the load tips, and, finally, the stifled cries from under the hay? A few well-chosen adjectives will make the story more lifelike.

Are you gaining in your ability to expand and rewrite stories in conversational form?

81. AN AUTOBIOGRAPHICAL SKETCH**EXPANDING A STORY**

Here is a story for you to read silently:

MY STAY AT A CONTAGIOUS HOSPITAL

This spring I took sick with scarlet fever and had to be taken to the Hospital for Contagious Diseases. When the visitors came, they had to look through a glass to see us. We got four meals a day, one at eight o'clock, one at eleven o'clock, another at four o'clock, and a final one at seven o'clock. To amuse ourselves we had papers and games, and we would take the cover off the table and make a checker-board. The place was dark and gloomy, and we had to stay there twenty-eight days. Home was at last a welcome sight to me.

Answer questions and follow directions.

DIRECTIONS

- a.* How do you think the boy felt when he was taken out of the ambulance and saw the big building before him? Might he think of it as a prison?
- b.* When he was carried into the ward, how might the other children have greeted him? Joyously? Sadly?
- c.* Might he have gone to sleep in a happy mood that night?
- d.* When his parents looked at him through the glass partition in succeeding days, how did he feel?
- e.* Probably you have discovered that the writer did not tell enough about his experience to give a complete impression. In answering the questions, you have thought of ways to expand the story. Now think just where your answers to the questions should be used in the story. That is, after which sentences of the writer should your additions be used?
- f.* When you have thought this over to your satisfaction, rewrite the story, changing the writer's sentences as much as you

find necessary and adding your own. When you have finished, read the story aloud and let the class decide how much you have improved it. If it does not seem to be satisfactory, what should you do about it?

What have you learned from this exercise that should help you in your own composition, both oral and written?

82. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

In telling your story, remember that you are to tell enough to give a complete impression. Try to make your audience see what you saw, feel what you felt, and understand what you, or the persons in your story, did.

Here are some titles. Choose one of them, or select another that may occur to you.

Hospital Days

The Plan That Didn't Work

My Hasty Answer

An Unfriendly Wind

A Snake in the Grass

My Slow Recovery

A Sad Lesson for Me

A Deserted House

Careless Me

Red for Danger

After you have given your sketch, turn back to *Helping the Speakers* on pages 266-267 and follow the instructions.

83. HINTS FOR LETTER WRITING

Talk about the following hints. Think what might be said in each case and how it might be said. Afterward choose one of the topics and write the letter it calls for. Say neither too little nor too much.

Ask some friend in a school that publishes a paper how the school got its printing press or other duplicating machine.

Ask the editor of some school paper whether he will exchange with you, that is, send you a copy of each issue and receive a copy of each issue of yours in return.

Cheer a friend who is ill and ask for a line from him or her.

REVISION

Exchange papers with some pupil as usual. Keep in mind the need of learning something from each revision. This is important. If you learn something that will help you improve your letter, rewrite it when you get it back.

84. WRITTEN TEST NUMBER SIX

Here are the questions.

TEST

1. Copy the following and punctuate the quotation properly:
If you will come with me, I will show you my garden said she.
2. Copy the following and punctuate the quotation properly:
No said the old sailor you know nothing about sailing a boat.
- 3 and 4. Read the following all through, very carefully; then copy it and put in suitable adjectives:

As the sun was setting, we came to a —— and —— hill, which was very —— to climb; but we toiled on upward because we didn't want to remain all night in the valley, where there were so many —— swamps over which millions of —— insects swarmed. After half an hour of —— climbing, we no longer heard the buzzing of —— mosquitoes and the drone of beetles. Luckily we found a spring —— from a crevice in the rocks, and before it we made our camp. It was —— to rest there after the —— labor of the day.

- 5 and 6. Make an outline of this subject: *A Home I Know*. Think of the yard, the house, and the people. Make three main headings, and at least two subheads for each. Refer to pages 304-306 if you like.

7, 8, 9, and 10. Change the following to conversational form:

One day in school Annette asked the teacher if we might have a club in our room. When the teacher asked what the purpose of the club would be, Annette replied that it would be partly to have good entertaining programs, but mainly to devise plans for the improvement of the school and to carry them out. The teacher smiled agreeably and asked the rest of us if we liked the idea. Certainly! We *all* liked it. Then someone asked how we should begin. Annette proposed that we elect officers first, and form our plans afterward. A good suggestion, the teacher thought. We began at once, and have benefited the school and ourselves.

JUDGING YOUR WORK

In judging questions 3 and 4 give full credit for any answer if the chosen adjectives fit the story. In judging questions 7, 8, 9, and 10 use all the standards which apply to composition in conversational form.

85. ANOTHER DEBATE

Again you and your classmates will work out a debate without help except such as you can give one another. If there are any questions about your school life that are causing differences of opinion among you, take one of them for a subject. Otherwise choose one of the following:

Resolved, That a detached house is a better home than a flat.

Resolved, That the country is a better place for the education of children than the city.

Resolved, That the old log-cabin days were better than these.

86. MAKING SUMMARIES

Do you know what a *summary* is? Perhaps the name is new to you, but you have made summaries many times in

your oral recitations and in your written work. As you read what follows, you will see that this is true.

Summaries are used on many different occasions. Oftentimes you tell your parents about things that happened in school. Sometimes you tell what a speaker said when he talked to your class or school. Unless you tell, word for word and action for action, what happened, you are summarizing.

Select a paragraph from one of your lessons in geography, history, or reading. Read it silently and thoughtfully several times. When you have finished, tell in your own words what you have read. Of course you cannot tell every little thing that was in the paragraph, but you will tell what seemed to you the most important. What you tell in your own words will be a summary of the paragraph. Next read several paragraphs or a whole page from your text. Then tell the most important things you have read. Again, what you tell will be a summary.

Quite often geography and history books, and sometimes other texts, have a summary at the end of each chapter or division. See whether yours do. Study some of these for examples of good summaries, and try to write one for a chapter or section. Remember to put in the important things and to leave out the unimportant. When you have finished, try to decide whether your summary could be better. If so, change it.

Can you give a definition of *summary*? Do you see there is a close relation between a summary and an outline? In what ways are they alike, and in what ways different?

You will find it a great help in study if you follow the practice of making summaries or outlines. Jot down the main points and organize them.

87. VERBS: REVIEW

In the sentences that follow, select all the verbs. Tell whether each asserts action or being. Name the subject of each verb, and if there is a direct object, name it. Name the predicate adjectives or predicate nouns that follow the linking verbs.

If this lesson shows that you do not remember all you once learned about verbs, review until you can do this lesson well.

SENTENCES

1. The water flowed smoothly for some distance, and then dashed over the falls.
2. The dog barked and growled at the stranger.
3. There was nothing more that could be done.
4. The lights flickered and flashed, and then went out.
5. The children were happy because they were going on a picnic.
6. The actors played their parts well.
7. An eagle swooped down from the sky, seized its prey in its talons, and flew away.
8. Even on stormy days, he walked several miles.
9. Although there was no truth in the story, it excited many people.
10. "Follow through" is good advice that may be applied to other things than golf.
11. "Cannon to right of them,
Cannon to left of them
Volleyed and thundered."
12. The author described the setting, introduced the characters, and then worked out a plot that would interest any reader.
13. She does not believe what he said is true, but I do.
14. They spent last winter in Paris, and this year will be in Italy.
15. While the sun is shining, we should take some pictures.

16. The firemen directed the powerful streams of water at the burning building, and soon put out the fire.

17. All the pets were disturbed; the dog whined; the canary chirped; the parrot screamed; the cat mewed—the effect was enough to startle any intruder.

18. She shifted gears cautiously, as though she were afraid the car would get beyond control.

19. The man lay in the shade of the tree and enjoyed the coolness.

20. The boys skated swiftly; occasionally one of them fell, but no one was seriously injured.

88. THE TENSE OF VERBS

PRESENT, PAST, FUTURE, PRESENT PERFECT, PAST PERFECT,
FUTURE PERFECT

Study the following sentences:

I study my lessons carefully.

I studied with him last night.

I shall study with him tonight.

I have often studied with him.

I had studied with him before last night.

I shall have studied my lesson before tonight

QUESTIONS

a. The verb in the first sentence is in the *present tense*. That is, it tells something that is happening now or something that frequently, or habitually, happens. What is the verb?

b. The verb in the second sentence is in the *past tense*. That is, it tells something that happened some time in the past. What is the verb?

c. The verb in the third sentence is in the *future tense*. That is, it tells something that will happen some time in the future. The *future tense* is formed by using *shall* or *will* as a helping verb. What is the complete verb in the third sentence?

d. The verb in the fourth sentence is in the *present perfect tense*. That is, it tells something that has commonly happened, or has happened at some indefinite time. The *present perfect tense* is formed by using *has* or *have* as a helping verb. What is the complete verb in the fourth sentence?

e. The verb in the fifth sentence is in the *past perfect (pluperfect) tense*. That is, it expresses action completed in the past before some other action (expressed or implied) occurred. The *past perfect tense* is formed by using *had* as a helping verb. What is the complete verb in the fifth sentence?

f. The verb in the sixth sentence is in the *future perfect tense*. That is, it is used to express action that will have a definite ending before some time in the future. The *future perfect tense* is formed by using *shall have* or *will have* as a helping verb. What is the complete verb in the sixth sentence?

Now do you think you understand the use of each of the tenses? If you do not, talk the matter over in class, and do not leave this lesson until you are certain that you do.

It is somewhat difficult to use *see*, *do*, and *go* in the various tenses correctly. In order that you may avoid using these words incorrectly, you will have some practice in the use of their correct forms. In the following sentences insert some of the words you find in this list: *see*, *sees*, *do*, *does*, *go*, *goes*, *saw*, *did*, *went*, *shall see*, *will see*, *shall do*, *will do*, *shall go*, *will go*, *has seen*, *have seen*, *has done*, *have done*, *has gone*, *have gone*, *had seen*, *had done*, *had gone*, *shall have seen*, *will have seen*, *shall have done*, *will have done*, *shall have gone*, *will have gone*. Always tell the person and number of the subject, and the person, number, and tense of the verb. Write the sentences.

SENTENCES

1. We usually — on a trip in June; for three years we —
— to a different place each summer.

2. He — better than he — ever — before.
3. They — — before we arrived, so we — not — them.
4. By tomorrow night we — — — Niagara Falls.
5. If I — there, I — — many of my friends.
6. I — a movie today — the second that I — — this week.
7. He — the danger, but — nothing about it.
8. She — to school regularly, but her brother — not.
9. They — — much to help others.
10. She — the mistakes of others before she — her own.
11. Although I — — him often, I — not know who he is.
12. The boys — — whatever you ask them to.
13. By tonight they — — — three hundred miles.
14. — you — this work tomorrow?
15. He — just — a bad accident.
16. Because he — — it before, he thought it was safe.
17. Ruth — not — to school this week, but she — — again on Monday.
18. — you — the director of the choir before last night?
19. Unless you hurry, the postman — — — before you finish that letter.
20. Some people — — their mistakes too late.

89. FUTURITY AND DETERMINATION

Shall AND Will

Here are two sentences that have long been used to illustrate the uses of *shall* and *will*:

I shall drown; nobody will help me.

I will drown; nobody shall help me.

QUESTIONS

a. Which of the two sentences expresses the determination of the speaker to drown himself? Give reasons for your answer.

b. The other sentence merely expresses futurity. What is it to express futurity? Just what does the sentence mean?

Suppose you should buy something at a store and the clerk should say to you, "Will I wrap it up for you?" Suppose you should reply, "I don't know whether you will or not." You would be criticizing the clerk's English—rather impolitely to be sure. Explain.

When you have made up your mind to do a thing, you say, *I will*. When you have made up your mind that someone else shall do a thing, you say, *You shall* or *He shall*. These sentences express *determination*.

When you are speaking of doing something in the usual course of events, you say, *I shall*, but *You will* and *He will*.

Below are some sentences. Supply *shall* and *will* in the blank spaces.

SENTENCES

1. I —— do as I please; you can't hinder me.
2. The train —— arrive at 10:30.
3. I —— go with you, of course.
4. I don't know where I —— be tomorrow at this hour.
5. —— I put all your packages in one bag?
6. She —— do just what I tell her.
7. He —— not go with me; I am going alone.
8. You —— obey me.
9. The sun —— set tonight promptly at 7:34.
10. You —— find me at home at eight o'clock.

Why are such verbs as *shall go* and *will go* said to be in the future tense?

What is the person of *I shall go?* of *You will go?* of *He will go?*

90. PRINCIPAL PARTS OF VERBS

PRESENT AND PAST TENSES AND PAST PARTICIPLE

Think of these verb forms:

<i>Present Tense</i>	<i>Past Tense</i>	<i>Present Perfect Tense</i>
see, sees	saw	has or have seen
burst, bursts	burst	has or have burst
take, takes	took	has or have taken
love, loves	loved	has or have loved
pass, passes	passed	has or have passed

The present tense, the past tense, and the past (perfect) participle (*seen, burst, taken, etc.*) are called the *principal parts* of a verb because if you know them well you can form any other parts of verbs.

Answer the following questions.

QUESTIONS

a. Think of the verb *see*. With what one of its forms would you tell of something that happened an hour ago, or last week, or at some definite time in the past?

b. If you use *he* as a subject, what tense form would you use with it to tell of something that he has seen at some indefinite time in the past, or something that has just happened, or that frequently happens? If you use *they* as a subject?

c. If you use a singular third-person subject, what form of *see* would you use to tell of something that is now happening or of something that habitually happens? If you use the singular first-person subject?

d. Which verb form would you use with the preposition *to*?

e. Go over these questions again, substituting *burst* for *see*. Go through the whole list in the same way.

f. If you are in the habit of saying, *I seen it*, why would it be a benefit to you to commit *see, saw, seen* to memory, and to remember that *seen* is used only with *has* or *have*?

g. Do you find any verbs in the list which you are in the habit of using incorrectly? If so, commit their principal parts to memory, and remember to use them correctly hereafter.

h. Which verbs in the list form their past tenses by adding *-d* or *-ed* to the present tense? These are *regular* verbs.

i. Which verbs form their past tenses in some other way? These are *irregular* verbs. Why?

91. A SELF-TEST

PRINCIPAL PARTS OF VERBS

You have had repeated practice in using the correct forms of irregular verbs. You have studied some of the more common irregular verbs several times, because some people habitually use them incorrectly. The principal parts of irregular verbs must be committed to memory. This is because there is no rule which tells how the principal parts of irregular parts may be formed.

You will now find out how well you know the principal parts of verbs such as you ordinarily use. The directions are given below and on the following page.

DIRECTIONS

a. Turn to the next topic a moment. The title is *A List of Irregular Verbs*. Why are two, and in one case three, forms given in the first column? Why are two forms not given for all the words in the second and third columns?

b. You will have a test of your knowledge of the principal parts of the irregular verbs. A pupil will stand before the class with his book open at the list of verbs.

c. Take a sheet of paper and write your name at the top of it. Write the three titles, *Present Tense*, *Past Tense*, and *Past (Perfect) Participle*, so that columns of words can be written under them.

d. The pupil who stands before the class with his book open will read the first word in the first column of irregular verbs, which is *am*. You will write *am* under the title *Present Tense*, *was* under the title *Past Tense*, and *been* under the title *Past (Perfect) Participle*.

e. The pupil will next read *bear*, which you will write in the proper column, and then you will write the other two of the principal parts. If you do not know them, leave the space blank.

f. Follow through the whole list in this way.

g. When you have finished, exchange papers with some pupil, and make corrections and supply omissions. Then take your own paper again and examine it carefully.

h. Now you have a record of the irregular verbs that you are likely to use incorrectly. Study them; commit them to memory, saying, for example, *burst, burst, burst*, or *ring, rang, rung*.

i. The next day you will have the same test again. You should make fewer mistakes. Try to beat your own record. Keep studying until you can use all the verbs correctly. Remember them when you are speaking and writing.

A LIST OF IRREGULAR VERBS

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past (Perfect) Participle</i>
am, is, are	was, were	been
bear, bears	bore	borne
begin, begins	began	begun
beseech, beseeches	besought	besought
blow, blows	blew	blown
bring, brings	brought	brought
burst, bursts	burst	burst
buy, buys	bought	bought
catch, catches	caught	caught
come, comes	came	come
do, does	did	done
draw, draws	drew	drawn

A LIST OF IRREGULAR VERBS—*continued*

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past (Perfect) Participle</i>
drink, drinks	drank	drunk
eat, eats	ate	eaten
fly, flies	flew	flown
get, gets	got	got
give, gives	gave	given
go, goes	went	gone
grow, grows	grew	grown
hang, hangs	hung or hanged	hung or hanged
lay, lays	laid	laid
lead, leads	led	led
leave, leaves	left	left
let, lets	let	let
lie, lies	lay	lain
lose, loses	lost	lost
ride, rides	rode	ridden
ring, rings	rang	rung
run, runs	ran	run
rise, rises	rose	risen
see, sees	saw	seen
seek, seeks	sought	sought
set, sets	set	set
shrink, shrinks	shrank	shrunk
sing, sings	sang	sung
sink, sinks	sank	sunk
sit, sits	sat	sat
spring, springs	sprang	sprung
steal, steals	stole	stolen
swim, swims	swam	swum
take, takes	took	taken
throw, throws	threw	thrown
write, writes	wrote	written

92. IRREGULAR VERBS

AVOIDING COMMON ERRORS

In spite of much practice you probably find it difficult to avoid making errors in the use of certain common irregular verbs, such as *see, go, run, do, come, give, begin, take, sit, set, lie, lay, let, leave, burst, catch, draw, drink, eat, lose, know, ring, sink, swim, and throw*. Below and on page 325 are some sentences for further practice. You will insert the proper irregular verbs to complete the story. (Refer to the list of irregular verbs if necessary, or to the dictionary.) Write the sentences as usual.

SENTENCES

1. After the closing bell had —, we boys went to the old swimming hole in the creek.
2. We — our clothes off and dived in.
3. Six of us — to the other side.
4. There we — down on the sand to breathe.
5. After a moment a very small boy — after us.
6. After he had — halfway across, he became tired, — his nerve, and — to cry.
7. In a moment he — up his hands, and — from view.
8. Tom Moore — one look at the ripples where the lad had — down, and plunged in.
9. After he had — out to the place where the boy had —, he — himself sink slowly.
10. He told me afterward that he felt around in the water with his hands and at last — the boy by the hair and — him close.
11. The little fellow — him by the arm; but he loosened the hold, — the boy a jerk, and — him again close to him, the boy's back being against his own breast.
12. He put his left hand under the child's chin. This — his right arm free.

13. I —— them come up. Tom —— on his back and —— with his right arm.

14. The small boy struggled, and they —— out of sight; but they —— up again.

15. They —— to come nearer the shore. Two of us —— to help them, —— them a hand, and soon they —— on the sand.

16. The small boy had —— a good deal of water, and had —— a good deal of it into his lungs.

17. Tom —— him face down on the sand, knelt over him, pushed his knuckles into the small of the child's back, and then —— them away suddenly. Water —— from the boy's mouth.

18. Tom —— this again and again. The boy sputtered and gasped, and finally —— to breathe easily.

19. Then we all —— to rub him. Finally he —— up, and we —— that he was all right again.

20. One of the boys waded across where the creek was shallow, —— back with the lad's clothes, and —— them by him.

21. Little Charlie Jones —— a tin can that was lying on the bank, filled it with water, and —— it down by him.

22. "Why —— you do that?" I asked. "He might want a drink," said Charlie. Then we all —— out laughing.

23. "I'm hungry," said Tom Moore. "I feel as if I hadn't —— a bite in a week. ——'s go home."

Go over the sentences again and find all the regular verbs, that is, those which form their past tense by adding *-d* or *-ed*.

93. TWO IRREGULAR VERBS

Leave AND *Let*

Study these sentences:

My friend let me take his bicycle.

Our guests left at five o'clock.

Grandmother left her umbrella here last week.

Sister has let me use her car.

Answer some questions.

QUESTIONS

a. *Leave* and *let* have different meanings. One of them means *to go away*, or perhaps *to let stay behind*. Which word has this meaning? Find two examples in the sentences on page 325.

b. The other word means *to allow*, *to give permission*. Which word has this meaning? Find two examples in the sentences on page 325.

Fill the blank spaces below. If you don't know the tense forms, try to find them in the list of irregular verbs, pages 322-323, or in the dictionary. Write the sentences as directed.

SENTENCES

1. — the room at once.
2. — me go.
3. — me take your knife.
4. — these matters to me.
5. Father — me go with him.
6. Mother — the house a moment ago.
7. I have — Lucy take my pencil.
8. Molly — the room because I would not — her read to me.
9. I have — my books at home.
10. Ed would not — me sit with him.
11. This child — his clothes lying around.
12. The teacher — me go home early.
13. — the ball lie where it fell.
14. Do not — your ball lying in the mud.
15. Dale — his bat in the yard.
16. Dale — at three o'clock.
17. I am going to — at once.
18. I will — you take my fountain pen.
19. Mother — me help her.
20. The train — at six.

94. TWO IRREGULAR VERBS

Bring AND *Take*

Look up *bring* and *take* in the dictionary. Then think of these sentences:

Bring me my coat from my room.

Take my coat to my room.

Father brought me a present from the city.

Mother took me to church with her.

People often make mistakes in the use of *bring* and *take*, and you should learn to use them correctly. Answer some questions.

QUESTIONS

a. Think of the first example-sentence. Is the coat near the speaker or at some distance from him?

b. Think of the second sentence. Is the coat near the speaker or at some distance from him?

c. Think of the third sentence. Was the present near the speaker when it was brought or far away from him?

d. Think of the fourth sentence. Was the speaker with his mother or far away from her when the two started to church?

e. Explain clearly when to use *bring* and when to use *take*.

f. What are the principal parts of the two verbs?

Fill the blank spaces in the following sentences, using the different tenses of *bring* and *take*. Write the sentences as directed.

SENTENCES

1. I want to go coasting; — me my sled from the attic.
2. — me my cap and mittens, Bob.
3. Nellie, kindly — my excuse to my teacher.
4. — Josie's breakfast to her in her room.
5. The maid has — Josie's breakfast to her.

6. I have —— the dishes back again.
7. Ted has —— my bicycle out into the street.
8. My handle bars are loose; —— me a wrench from the basement.
9. Ted —— my coat from my room.
10. I —— it back myself.
11. I —— Jane to the party.
12. She cried, and someone —— her back.
13. Agnes has —— Jane to church occasionally.
14. Agnes has —— her back safe and sound.
15. I —— my hymn book to church with me. I forgot it, and Mother —— it back.
16. Freddie called up the stairs, "Say, Anna, —— my books down, will you?"
17. Being very obliging, Anna —— them.
18. The delivery boy said to me, "—— this meat to the cook."
19. The newsboy —— the evening paper, but someone has —— it away.
20. When you cross a crowded street, —— your wits with you.

95. TWO IRREGULAR VERBS

Throw AND Catch

It is easy to make mistakes in the use of these irregular verbs. Give the tense of each of the following forms:

throw	throws	threw	has thrown	have thrown
catch	catches	caught	has caught	have caught

In the following sentences supply the correct forms of *throw* and *catch* and tell the tense, the person, and the number. Write the sentences as directed.

SENTENCES

1. The fisherman —— his oars into the boat.
2. After an hour's work the fisherman —— ten fish.

3. Sometimes he has —— twenty fish in an hour.
4. When he returns home, he —— his catch on the ground.
5. Vernon —— a very fast ball.
6. Once he —— a ball over two hundred feet.
7. He has —— a ball till his arm ached.
8. Sandy —— a ball very easily.
9. He has —— the very fastest ball Vernon can ——.
10. Yesterday he —— a ball a large man —— to him.
11. He has —— for our team all summer.
12. The baby has —— the measles.
13. Many children in our neighborhood have —— that disease.
14. I —— the measles myself when I was very young.
15. The farm hands have —— the wheat sacks into the wagon.
16. One man —— a sack too far, but another —— it before it touched the ground.
17. I have never —— a ball across our river.
18. My older brother —— one across last week.
19. I —— a stick to my dog, and he —— it in his mouth.
(Use the present tense.)
20. I —— a stick to my dog, and he —— it in his mouth. (Use the past tense.)

If you have misused *throw* and *catch*, be careful not to do so in the future.

96. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

Make a selection from the list or choose another subject you like better.

A Lazy Boy

Spring Plowing

An Unexpected Passenger

The Ruined Dress

Sleeping Late

A Pair of Roller Skates

The Hay Wagon

A Foggy Drive

Static in the Radio

The Unwilling Scholar

As you speak, think whether you are improving in oral composition. Do you plan just what you are going to say, and then see how well you can say it?

Give criticism in the usual manner. Does any member of the class run all his sentences together with *and*, *and*, *and*, or *so*, *so*, *so*? These little words are very useful, but they must not be used too often. If you notice any offender, you should put him under *iron discipline*.

You should think, too, about irregular verbs, such as *come*, *lie*, *lay*, *leave*, *let*, *bring*, *take*, and others. Do not allow any of your classmates to misuse these verbs or to use wrong forms of them.

97. WRITTEN TEST NUMBER SEVEN

Here is another test on what you have studied recently.

TEST

1. a. Give the principal parts of *see*.
b. Give the principal parts of *go*.
2. a. Give the principal parts of *let*.
b. Give the principal parts of *leave*.
3. a. Give the principal parts of *bring*.
b. Give the principal parts of *take*.
4. a. Give the principal parts of *lay*.
b. Give the principal parts of *lie* (to recline).
5. a. Give the principal parts of *swim*.
b. Give the principal parts of *throw*.
6. a. Give the principal parts of *sit*.
b. Give the principal parts of *set*.
7. a. Give the principal parts of *blow*.
b. Give the principal parts of *begin*.
8. If you were telling about something that happens occasionally or that has just happened, what tense would you use?

9. a. I —— leave at nine, as usual. (Use *will* or *shall*.)
b. You —— do what I tell you to do. (Use *will* or *shall*.)
10. If your teacher wanted to send a note to the office by you, would she ask you to *take* it or *bring* it?

JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours in the usual way. If you fail to make a perfect score on the first attempt, try again and again until you succeed. The content of this test is very important.

98. TRANSITIVE AND INTRANSITIVE VERBS

ACTIVE AND PASSIVE VOICE: *Lie* AND *Lay*

Think of these sentences:

Roy laid the coat on the chair.

The coat was laid on the chair by Roy.

Roy lay down on the bed for a nap.

Answer some questions.

QUESTIONS

- a. What is the subject of the first sentence? the verb? the object?
- b. What is the subject of the second sentence? What was the same word in the first sentence?
- c. In one of these two sentences the subject names the doer of an act. Which sentence is it?
- d. In the other sentence the subject names the receiver of an act. Explain the difference between the two sentences.
- e. How does the verb in the second sentence differ from the verb in the first sentence? Can you tell from the form of the verb whether its subject names the doer or the receiver? How can you tell?

f. If the subject names a doer, the verb may or may not have an object. Think of the first and the third example-sentences. Does the subject in both name a doer? Which verb has an object? This verb is said to be *transitive*, for it expresses action which passes from a doer to a receiver; also it is said to be in the *active voice*.

g. Think of the second sentence. Does the subject name the doer or the receiver of an act? The verb is said to be transitive, but in the *passive voice*.

h. Think of the third sentence. Roy did not *lay* anything. No word answers the question "What?" after "lay." "Down" and "on the bed" have other uses. "Lay" as used here has no object, and is said to be *intransitive*. If a verb does not show action as passing from a doer to a receiver, it is intransitive. An intransitive verb never has an object.

If you understand clearly the difference between transitive and intransitive verbs, it will be easier for you to use the verbs *lie* and *lay* and certain other verbs correctly. Look over these two verbs in their three principal tenses:

	<i>Present Tense</i>	<i>Past Tense</i>	<i>Present Perfect Tense</i>
TRANSITIVE	lay, lays	laid	has or have laid
INTRANSITIVE	lie, lies	lay	has or have lain

With these forms as a guide, fill in the blank spaces with the correct parts of *lie* and *lay*. Always think: *Is there an object in the sentence?* If so, use one of the parts of *lay*, the transitive verb. If there is no object, use one of the parts of *lie*, the intransitive verb. Remember that you are trying to learn how to use *lie* and *lay* correctly. Write the sentences as usual and talk about them.

SENTENCES

1. The apples — on the ground.
2. The baby — the apples on the floor.

3. Brother —— his coat on the dresser.
4. Brother —— on the couch most of the day.
5. Blanche has —— in bed a good deal of late.
6. Blanch has —— her hat on the mantel.
7. Yesterday Nancy —— her umbrella on the piano.
8. Yesterday Nancy —— down on the grass in the orchard.
9. Ernest has —— down for a nap.
10. Ernest has —— his cane on his bed.
11. We boys have —— in the sun all morning.
12. We boys have —— our fishing rods down by the shore.
13. While we fished, we —— our hats and coats on the ground.
14. While some fished, others —— lazily about.
15. —— still.
16. —— your hat on the table.
17. Don't —— your books on my table.
18. Don't —— around so much.
19. The cat —— on the rug all day.
20. Father always —— his cane on the hall table.

Lie and *lay* are two difficult words to use correctly. If you don't learn to use them correctly by studying this exercise once, come back to it again and again.

99. TRANSITIVE VERBS

SUPPLYING NOUN AND PRONOUN OBJECTS

Read the following sentences silently. Then write them and fill the blank spaces with either nouns or pronouns. The nouns and pronouns will all be objects of transitive verbs. Tell what the verbs are.

SENTENCES

1. Bob, a boy scout, signaled his —— to his friend on the other side of the lake.
2. His friend, Fred, returned the ——.

3. Soon Fred's canoe left the farther — and rode the — lightly.

4. When Fred had reached Bob's — of the lake and beached his —, he threw a fine — of fish on the sand.

5. "I caught — at the mouth of the creek," he said.

6. Bob held a willow — before his friend. In it he had a dozen — and a — of bread.

7. "Where did you get —?" Fred asked.

8. "I went to a farm over the hill and asked the farmer's — to sell — to me," Bob answered.

9. The boys soon built a roaring — of driftwood and of sticks — they had gathered in the woods, and in a moment they had a — of glowing coals. (In this sentence one object is a pronoun; it comes before the verb, and even before the subject of the verb.)

10. On these they cooked their evening —. They had never eaten — so good.

11. After they had washed their — and dried —, they sat on the shore, told —, and sang — till nine o'clock.

12. Then they pitched their —, put wet — on the fire to make a — to keep away the —, and went to bed.

100. ACTIVE AND PASSIVE VERBS

SUPPLYING SUBJECTS

Supply the subject in each of the following sentences. The subjects may be either nouns or pronouns. Tell whether the verbs are active or passive. Write the sentences and talk about them.

SENTENCES

1. From earliest times — have used boats.
2. Among savage tribes — are often made by hollowing out logs.
3. — make boats, or canoes, of birch bark.
4. The — — is stretched over a light wooden frame.

5. — are used to propel canoes.
6. — who lived by the sea or by large lakes must have invented sails.
7. — — are not often used on rivers.
8. A large — — usually carries three masts.
9. Six — are carried by a few sailing vessels.
10. When the — — was invented, — built a steamboat — navigated the Hudson River. (One of the subjects is a pronoun which relates to "steamboat.")
11. — called it the "Clermont," but the — called it "Fulton's Folly."
12. The "—" was built in New York.
13. — invented a submarine boat before — built the "Clermont."
14. Though — was ridiculed at first, — was afterward praised as a great inventor.
15. In the early days — — were used by most western travelers.
16. — carried thousands down the Ohio River.
17. Now — — cross the ocean in a few days.
18. — have been constructed — travel great distances under water. (One subject is a pronoun which relates to the other subject.)
19. In the World War the — constructed many such boats.
20. Nowadays — are seen in the sky as well as on water.

101. TRANSITIVE AND INTRANSITIVE VERBS AGAIN

FINDING OBJECTS

In the following sentences determine what the verbs are and tell whether or not they have objects. That is, tell whether the verbs are transitive or intransitive. Write the sentences and underline the objects when you find any. Then talk about the verbs and objects in class.

SENTENCES

1. The snow has melted.
2. I passed a peddler on my way home.
3. Mother swept this room this morning.
4. This new broom sweeps clean.
5. Did you call?
6. I called my dog because he was chasing a cat. (Two verbs.)
7. Mary reads a book nearly every day.
8. Tom does not read as much as Mary
9. This farmer grows fine corn.
10. Corn grows well in this valley.
11. My dog runs very fast.
12. Walter's father runs a locomotive.
13. Molasses never runs well on a cold day.
14. Mother is running her sewing machine.
15. The children are playing in the street.
16. The children are playing blind man's buff.
17. Father went to the city this morning.
18. Winter has gone, but it will come again. (Two verbs.)
19. The blackbirds and the crows waged war with one another.
20. An eagle stole a fish from a fishhawk.
21. A fisherman made a good cast and caught a large trout.
(Two verbs.)
22. Many of us have crickets on our hearths.
23. The farmer brought a leg of mutton to the poor widow.
24. The king led little Marygold into the garden.
25. Perhaps you will know two kinds of verbs after working out these exercises.

In studying these sentences did you discover that the same verb may be transitive in one sentence and intransitive in another? Examine again all the sentences containing forms of *run*, *sweep*, and *play*. Tell in what cases they are transitive and in what cases they are intransitive.

102. A TRANSITIVE, IRREGULAR VERB

Take, Took, Taken

Think of these sentences:

I take cold easily.

I took cold last week.

I have taken cold too frequently.

QUESTIONS

a. Do the sentences sound right to you? If they do, have you been using the word *take* correctly or incorrectly? Why?

b. What is the object of the verb in each sentence? Is *take* transitive or intransitive? Why?

c. Does *take* form its principal parts regularly or irregularly? Explain.

Fill the blank spaces in the following sentences. Always give the tense of the verb. Always tell the object of the verb. Write the sentences as usual.

SENTENCES

1. The hunter — his rifle down from the wall.
2. Who — my hat from the hook?
3. We boys frequently — our sisters to the movies.
4. These people have — our books.
5. Have you — your medicine this evening?
6. Has your father — you to the country this week?
7. I have — cold.
8. Have you — cold this winter?
9. The photographer — my picture this morning.
10. What photographer — your latest picture?
11. My friend — offense at what I said.
12. Has your friend — offense at your conduct?
13. After a long visit our friends — their departure.
14. Have your friends — their leave?

15. The hunter set his traps and —— three rabbits.
16. The bachelor has —— a wife.
17. My father always —— great delight in hunting.
18. My brother never —— time to do his work well.
19. I saw a man whom I —— to be my uncle.
20. The latest book I read —— my fancy.

103. A TRANSITIVE AND AN INTRANSITIVE VERB

Sit AND *Set*

Consider these two verbs in their three principal tenses:

	<i>Present Tense</i>	<i>Past Tense</i>	<i>Present Perfect</i>
TRANSITIVE	set, sets	set	has or have set
INTRANSITIVE	sit, sits	sat	has or have sat

With this help fill the blank spaces in the sentences that follow. Remember that all forms of *set* have objects and that no form of *sit* has an object. *To set* is to put a thing in some place or position. *To sit* is to take a sitting position. Write the sentences and talk about them.

SENTENCES

1. Matty —— the kettle on the fire at five o'clock.
2. Then she —— the table.
3. Then she —— down a while to rest.
4. She —— a good deal, for she is lazy.
5. She has —— by the stove an hour at a time.
6. After she had —— a while, she —— the coffee on to boil.
7. She —— by the stove again, but in some way or other breakfast was ready when we —— down.
8. Matty —— the coffee by Mother, who —— at one end of the table.
9. She —— the breakfast food before us, and while we ate it she —— by the kitchen stove.

10. When we had finished the cereal, she — the bacon and eggs before Father, who — opposite Mother.

11. Again Matty went to the kitchen and — by the stove.

12. I wanted a glass of water, and at Mother's ring Matty came, got the water, and — it at the side of my plate.

13. Then she — by the stove again.

14. After she had — there for a while, Billy wanted an orange.

15. Mother said she had forgotten to order oranges, and Billy — up a howl. (Think of "up" as a part of the verb.)

16. Father picked the young man up and — him on the floor in a corner.

17. Matty came in and — a plate with an orange on it before him.

18. Matty and Billy are friends; he — by the stove with her and talks to her.

19. Matty — around a good deal, but somehow work is done.

20. And this is enough —ting and —ting for one day.

104. A TRANSITIVE AND AN INTRANSITIVE VERB AGAIN

Raise AND *Rise*

Think of these sentences:

The man rose hurriedly from his chair.

The man raised his hand suddenly.

QUESTIONS

a. Is the verb "rose" transitive or intransitive?

b. Is the verb "raised" transitive or intransitive?

c. The principal parts of *raise* are *raise*, *raised*, *raised*. Is this verb regular or irregular?

d. The principal parts of *rise* are *rise*, *rose*, *risen*. Is this verb regular or irregular?

Fill the blank spaces with the forms of *raise* and *rise*. Always tell whether the verb is transitive or intransitive,

and why. Remember that you are trying to learn these words so that you will never use them incorrectly. Write the sentences.

SENTENCES

1. The speaker —— and came to the front of the platform.
2. The speaker has —— to address the audience.
3. The speaker —— rather uneasily.
4. The chairman —— his hand at that moment.
5. Now the chairman —— his hand.
6. The chairman has —— his hand.
7. The balloon —— rapidly.
8. The balloon quickly —— above the tree tops.
9. The dog has —— from where he was lying.
10. As I spoke, the dog —— from where he had been lying.
11. Dogs —— quickly when they see a cat.
12. The house movers have —— the old house on jackscrews.
13. The house movers —— the house a great deal.
14. The people —— when the president enters.
15. The president has entered. Have the people —— ?
16. Gardeners —— lettuce for the market.
17. This gardener —— much cabbage last year.
18. The fog has —— above the housetops.
19. The policeman at the corner has —— his club.
20. The sick man —— himself from his bed when he saw the doctor coming.

105. TWO IRREGULAR VERBS

Write AND Speak

Think of these sentences:

Lucy writes well.

Lucy writes letters frequently.

Clarence speaks well.

Clarence speaks "pieces" at school.

QUESTIONS

a. In which sentence is "writes" transitive? In which intransitive?

b. In which sentence is "speaks" transitive? In which intransitive?

c. The principal parts of *write* are *write, wrote, written*. How many *t*'s are there in the past (perfect) participle?

d. What are the principal parts of *speak*? If you don't know, how can you find out?

Fill the blank spaces in the following sentences with the proper verbs. Always tell whether the verb is transitive or intransitive. Write the sentences and explain the selections you have made.

SENTENCES

1. Occasionally we —— letters at school.
2. We have —— two letters this week.
3. Harry has —— three.
4. My little sister —— "pieces" in first grade.
5. Yesterday she —— "Twinkle, Twinkle, Little Star."
6. Children in first grade —— "pieces" nearly every day.
7. Half the children in my sister's class have —— today.
8. The other half —— yesterday.
9. These younger children —— on the blackboard.
10. We older children usually —— first and —— afterward.
11. Amy —— better letters than the rest of us.
12. Bob —— two letters in school yesterday.
13. The rest of us have never —— more than one a day.
14. We have —— more often than we have ——.
15. When we ——, we stand before the class.
16. Sam has —— more than the rest of us, because he —— better than we do.
17. He has never —— in a stupid manner.
18. Also, he has never —— a stupid letter.

19. I —— and —— badly myself.
20. So I admire Sam, who —— and —— so well.

106. TWO TROUBLESOME VERBS

Have AND *Get*

Consider these sentences:

I have a fountain pen.

I have just got a new fountain pen.

Now answer some questions.

QUESTIONS

a. In one of these sentences the speaker is really thinking of *having got*, that is, of *having obtained*, something. Which sentence is it?

b. In the other sentence the speaker is thinking merely of *having*, that is, of *possessing*, something. Which sentence is it?

c. What does the dictionary say about the meaning of these words?

Fill the blank spaces in the following sentences with the necessary parts of *have* and *get*. Write the sentences as directed and talk about them.

A CONVERSATION

Shopper. —— you any fresh butter?

Shopkeeper. Yes, I —— a fresh supply this morning.

Shopper. I didn't —— any all last week. Give me three pounds.

Shopkeeper. Three pounds of butter. —— you plenty of sugar?

Shopper. I —— a full supply.

Shopkeeper. What kind of meat will you ——? I —— some fine young chickens.

Shopper. We — plenty of chickens of our own. I think I'll — some beef. Five pounds, please.

Shopkeeper. Some ham also? I — unusually good ham.

Shopper. I — a whole ham last week.

Shopkeeper. Will you — some fine head lettuce?

Shopper. I — plenty in my garden. Did you — any fresh melons today?

Shopkeeper. No, but I — some yesterday. They are good.

Shopper. Two, please. Do you expect to — any green corn today?

Shopkeeper. I couldn't — any today. What else, madam?

Shopper. I — all I need. If you — any green corn, send up a dozen ears.

107. AVOIDING A BAD BLUNDER

Am Not, Is Not, Are Not

Some people use *ain't* when they should use *am not*, *is not*, or *are not*. *Ain't* is a vulgarism, and has no place in the vocabulary of any educated person.

In the following sentences use *am not*, *is not*, or *are not* in the blank spaces. If you prefer, use *isn't* and *aren't* in place of *is not* and *are not*. Remember that you are studying many verbs for the purpose of learning what is right, and you are expected to learn to avoid the errors you have been making. Write the sentences as usual.

SENTENCES

1. I — angry with him.
2. She — very polite.
3. They — often cross.
4. My father — at home.
5. You — often so angry.
6. It — a courteous thing to do.

7. He —— quickly angered.
8. We —— going to scold you.
9. They —— going home now.
10. You —— reading very well.
11. She —— a very good reader.
12. I —— very strong in arithmetic.
13. My brother —— even as strong as I.
14. The weather —— very pleasant today.
15. However, it —— going to rain.
16. It —— my fault.
17. I —— feeling very well today.
18. You —— feeling very well yourself.
19. We —— working very hard these days.
20. Don't say *ain't* when you should say ——, ——, or ——.

108. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

Here is another list of titles from which to choose, if you find one you like. Otherwise choose for yourself.

<i>A Too-Industrious Boy</i>	<i>An Unfortunate Choice</i>
<i>A Lost Penny</i>	<i>Sketching from Nature</i>
<i>Fruit Gathering</i>	<i>A Reluctant Workman</i>
<i>Our Lemonade Stand</i>	<i>A Blown-Down Chimney</i>
<i>Autumn Colors</i>	<i>A Flash of Lightning</i>

Don't forget to give helpful criticism.

If the verbs *lie*, *lay*, *take*, *sit*, *set*, *raise*, *rise*, *write*, and *speak* were used in the speeches, were they used correctly? Think the matter over.

Were *have* and *get* used? If so, were they correctly used?

Remember there is a difference in the meaning of these two words. They must not be confused.

Did anyone so far forget himself as to use *ain't*?



109. A STORY FROM A PICTURE

Study the picture above, and work out a story by means of the questions.

QUESTIONS

- Suppose the man says, "Well, the little ship seems to be my old 'Santa Maria.'" Who must the man be? Do the children seem to be of the man's time or of modern time?
- What must the conversation be about?
- What questions might the children ask about the size, the

shape, the sails, and the speed of the old ship? What might the man reply?

d. What might the man ask about the clipper ship—its size, shape, sails, and speed? If you don't know the answers, how can you find them out?

e. What might the man ask about the liner—its size, shape, its absence of sails, its speed, its accommodations for passengers, its means of communication with the shore and with other ships? If you don't know the answers the children might give, how can you find them out?

f. How could it happen that the two children know so much more about ships than the man knows? What would he be likely to think about their greater knowledge?

Follow directions.

DIRECTIONS

a. After a thorough discussion, write your story. See that it begins well and ends well, and that you have interesting information between beginning and ending.

b. Exchange papers with some pupil. Anyone who finds a very interesting story will read it aloud.

c. The author of the best story will copy it on the blackboard.

d. Help improve the story as much as you can. Perhaps it can be improved by adding certain parts from the other stories.

e. Finally, revise your own story and make it as good as you can. Do not forget penmanship as you write.

110. A PUPIL'S COMPOSITION

Here is a story for you to read silently:

My Adventure with a Bee

Bzz! Bzz! You could hear the angry captives buzzing. Another boy and I had taken one of my mother's preserve jars and were catching bees on the flowers in the garden. We had three enraged little insects well captured and were

looking for another to alight on a pink blossom close to the fence. "There's one," I cried. My partner and I in this enterprising business crept closer to the flower above which the bee was hovering. I took the cover off the jar. Quick! I snapped it on again, and then looked to see if I had succeeded. But not so. Only the flower was in the jar, and I felt a sudden pain in my hand. The bee was hanging there by its stinger. Wildly I brushed it off, dropped the jar, and fled, followed by my friend.

Answer a few questions.

QUESTIONS

- a. What is the beginning of the story?
- b. What is the middle of the story?
- c. What is the ending of the story?
- d. When the story is read aloud with expression, is it interesting? Would it make a good one-scene play?
- e. Think of these titles: *The Busy Bee*, *The Buzzy Bee*, *Catching Bees*, *The Bee's Revenge*. Do you like any one of these titles better than the one the pupil used? Which one? Why?

111. HOW THE MANUSCRIPT OF A PLAY LOOKS

If you turn the story into play form, the beginning might look like this:

THE BUZZY BEE

CHARACTERS

TED GARLAND, *a boy with a jar*

ANDY PLATT, *a boy with a jar*

Several children who buzz

SCENE: *A garden of flowers. A fence along one side, and a house in the background. The two boys appear and run laughing to the flowers. Hidden in the background are the children who buzz.*

TED. This is a good place. There are bees everywhere.

ANDY. There's one. Watch me get him. (*Removes the lid of the jar, places the jar under the flower where the bee is, snaps down the lid again.*) Oh, I missed him! There he goes.

TED. Here's another. Watch me. (*Captures a bee.*) Oh, I've got him. What a noise he makes! (*One of the buzzers begins to buzz.*)

Answer some questions.

QUESTIONS

- a. Do you like the title? Why?
- b. Why should a list of characters be given in a play although such a list is not given in a story?
- c. Why should a description of the scene be given?
- d. Why are the names of the speakers given at the beginning of each little speech?
- e. Why are quotation marks not used?
- f. What are "stage directions"? Why are they printed in italics and inclosed within parentheses?
- g. Which is longer—the beginning of the original story or the beginning of the play? Why should it be so?

TURNING A NARRATIVE INTO A PLAY

With this beginning you and some of your classmates can easily work out a little play which you may give before the class or possibly before another class or in the assembly hall. Here are your questions and directions.

QUESTIONS AND DIRECTIONS

- a. Select a good penman to copy the beginning of the play on the blackboard.
- b. Discuss each speech that is to be added. Any pupil may make suggestions. Always take the one that fits best and that best helps the story along.

c. As the beginning of the play is longer than the beginning of the original story, the middle must also be longer. In other words, you are to develop the middle of the story.

d. How many bees should the boys capture? You must think of this as you work out the middle of the play. There must be enough to make a good story but not enough to make the story tiresome. This is important.

e. Every time a boy captures a bee, you must add this stage direction: *Another buzzer begins to buzz.* Of course, the more bees captured the louder the buzzing. Always inclose the stage directions within parentheses and underline the words once. Underlining in writing is the same as using italics in printing.

f. The play must end quickly. How can you make the ending strong and effective? Suppose, for example, that when one of the boys is stung he drops the jar and breaks it. What might happen? If both boys are stung and both drop their jars, would that make the ending better? What stage directions would properly describe their actions? How could the buzzers help to make the ending of the play strong and effective?

ACTING YOUR OWN PLAYS

You and your classmates can have much fun in acting the plays you write. You may act them in your own room, or perhaps in other rooms in your school, or in the assembly hall if you have one. One play like the preceding will not make a very long program. Possibly two or three groups of pupils would like to prepare plays to be given at the same time.

If you have time, inclination, and materials, you can prepare costumes and scenery, but these are not necessary. The list of characters and the description of the scene can easily be written on the blackboard, or merely read aloud by someone selected for that purpose.

112. A STORY BY A PUPIL

WRITING A PLAY

Here is a story for you to read silently:

Service with a Smile

My mother and I were on our way to Europe, and as soon as we had boarded the big ship we took our hand luggage to our stateroom. As I entered, I noticed several buttons on the wall. Thinking they were for the lights, I pressed them one at a time. As I didn't see any lights come on, I was very much puzzled. I sat down on a chair to think it over there in the rather dark room, and soon I heard a knock at the door. I got up and opened it, only to see several maids and stewards standing there. The foremost one said, "What do you wish?" Then I suddenly thought that pressing the buttons had rung a bell and summoned them. I hastened to explain my mistake. They smiled politely at my ignorance. After that I always investigated before I meddled with anything I knew nothing about.

How can this story be turned into a little one-scene play? The questions and directions will help you.

QUESTIONS AND DIRECTIONS

a. Do the events all occur in one place? If they do not, you cannot make a one-scene play of the story.

b. How many people may there be in the play? First there are the boy, or the girl, and the mother. Then come the maids and the stewards. How many can you use, and what are the duties of each?

c. Describe the scene. What does a stateroom in a big liner look like?

d. You have now decided about the scene and characters. Write a brief description of each of the characters.

e. Now think of the beginning, the middle, and the ending of the scene. *Beginning:* The arrival in the stateroom. What would the child and the mother talk about? What about the buttons on the wall? *Middle:* Between the pressing of the buttons and the coming of the ship's servants, what would the child and the mother talk about? When the knock on the door comes, what would happen? Think of the conversation that would probably follow. Would it be better to have the servants come singly or all at once? Which way would make the better play? Should the explanation of the blunder be made at once when the servants arrive? How can the explanation be put off till the end of the play? This is very important. *Ending:* The story does not have a very strong ending. You must make it stronger. Suppose the last servant that talks turns on the lights with a button the child has not seen. Suppose he shows the child certain words under the buttons the child has pressed. How would this help make a good ending? Might the servant be in as good a humor as the title of the story indicates? How can you end the play with a good deal of excitement and fun?

Now work out your play.

113. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

Have the stories about the catching of bees and about the blunder on the ship made you think of any experience of your own? If so, you may tell about it. If not, perhaps the following titles will help you make a selection:

<i>My First Business Venture</i>	<i>Lost My Watch</i>
<i>The Wrong Answer</i>	<i>My Dog in the Pound</i>
<i>The Wrong Stocking</i>	<i>Losing the Anchor</i>
<i>Caught by the Tide</i>	<i>The Tricky Toboggan</i>
<i>A Rabbit Hunt</i>	<i>My Poor Penmanship</i>

Tell your story, and give and get help as usual.

114. USING YOUR STORIES

Have you ever thought of how many ways you can use a story you have told? There are four ways in which you can use it for writing. Here is the list:

1. Writing it as you told it, with such improvements as you can make
2. Writing it in the form of topic paragraphs, for some of your stories can be written in this way
3. Turning it into a story in the conversational form
4. Turning it into a play

Now you and your classmates will select some story that you liked when you were giving your latest autobiographical sketches. Consider whether it is best suited to being written as it was told, written in the form of a topic paragraph, written in the conversational form, or written as a play. Stories differ, you know, and you can have a very interesting discussion about the matter. When you have reached a conclusion, the author of the story will go to the blackboard and begin to write. Watch him work, and help him as he needs help. In the end the composition will be a class product. Perhaps you and your classmates will find it interesting to work out several compositions in this way.

115. WRITTEN TEST NUMBER EIGHT

Again you will have a test on what you have recently studied.

TEST

1. Choose the correct form in parentheses, and copy:
 - a. Aunt Molly invited (*Ray and I*, *Ray and me*) to dinner at her house.
 - b. (*Ray and I*, *Ray and me*) were invited to dinner at Aunt Molly's.

2. *a.* Which group of words in parentheses in the preceding sentences is a subject?
b. Which is an object? Of what verb is it an object?
3. *a.* In which sentence is the verb in the active voice? What is its subject?
b. In which sentence is the verb in the passive voice? What is its subject?
4. Select the correct verb in parentheses, and copy:
a. Mother (*lay, laid*) down for a nap an hour ago.
b. Mother (*lay, laid*) her knitting aside.
5. *a.* Which of the verbs in the preceding sentences is transitive?
b. What is its object?
6. In the sentence *Anna set the vase on the window sill*, is the verb transitive or intransitive?
7. In the sentence *My arithmetic was taken from my desk a moment ago*, is the verb active or passive?
8. Rewrite the sentence in italics in the preceding question, making "my arithmetic" an object.
9. Choose the correct verb in parentheses, and copy:
a. I am not going to get a reader because I already (*got, have*) one.
b. Mother can't make the bread (*raise, rise*).
10. Give the past tense of *take, sit, rise, write, speak*.

JUDGING YOUR WORK

No one would say, *Aunt Molly invited I to dinner*; but some people use sentences like *Aunt Molly invited Ray and I to dinner*, and they proudly think they are speaking very correctly. A part of this test is intended to help you avoid such errors. This is another way of saying that you must know what objects are. Then there are *lie, lay*, and other verbs in the test, all of which are frequently misused. The test is therefore an important one, and you must eventually score 100 per cent. If you do not succeed at first, review

what you have recently studied, and keep on trying till you do. As usual, if you succeed on the first attempt, you may work at something else.

116. A STORY BY A PUPIL

AN EXERCISE IN CRITICISM

A girl read a story in a newspaper, and afterward, not being able to think of any interesting experiences of her own, told it in class, in the first person. Afterward she wrote it. Read it silently.

Overcome by Sleep

One Sunday I had not had enough sleep, and while the choir was singing I dozed. While thus occupied I leaned over on the handle of the organ, causing the most terrifying noise, and making me fall over it. A hundred or more people looked up and saw me hanging over the organ. I cannot approach one yet without feeling some of the humiliation I then experienced.

This story is not well told. Probably the girl would have done better if she had told an experience of her own. Answer the questions.

QUESTIONS

a. Does the writer not seem to imply that Sunday is a day for sleep? What improvement can you make?

b. Where was the writer sitting when she leaned on the handle of the organ? There is something rather difficult to understand here. What is it? What can you suggest that would improve the sentence?

c. What does the writer mean by "handle of the organ"? How can you make her idea clearer?

d. It seems that the choir was singing; therefore someone must have been playing on the organ. How could pressure on the "handle of the organ" have made an unusual noise? What improvement can you make?

e. What does the writer mean by "hanging over the organ"? Either she must have been very big or the organ very little. How can you make the idea perfectly clear?

f. The story has an interesting ending, which is the best part about it. Why?

g. In two sentences the writer's grammar is not very good. What is the antecedent of "it"? Is it "noise"? For "noise" is the nearest noun. What is the antecedent of "one"? Is it "organ"? How can you improve these sentences?

117. HOW THE STORY WAS REWRITTEN

MORE CRITICISM

The story in the preceding lesson was copied on the blackboard and discussed by the class. As the discussion went on, the writer rewrote. This was the result of the criticism she received:

THE ASSISTING ORGANIST

One Sunday while I was sitting with the choir in the church, I dozed. Not having had enough sleep the night before, I was naturally tired. I happened to be sitting very close to the organ. Suddenly I was awakened by a rumbling sound. When I looked up, much to my embarrassment I beheld the preacher looking at me sternly, the choir giggling, and the audience looking at me in amazement. In my confusion I didn't know whether to rush from the church or to remain where I was. Finally the tenseness of the situation was relieved by an interesting point in the deliverance of the sermon. Upon inquiring after the services, I was told that while the organist was fingering the next composition I leaned

on the handle that pumped air into the bellows. That was the cause of the uproar. I cannot approach anyone who witnessed the scene without feeling some of the humiliation which I then experienced.

The composition is much improved, but is not perfect. Answer some questions.

QUESTIONS

a. How did the writer, with the help of the class, clear up the difficulty about her sleepiness?

b. Has the writer explained perfectly her nearness to the organ? What would be the very best explanation?

c. Is the "handle of the organ" perfectly explained? What word would be better than "handle"?

d. The writer's blunder is made much more effective. How and why?

e. The sentence beginning with "Finally" introduces a new idea. It was not in the original. Is it an improvement? Give reasons for your answer.

f. The cause of the blunder is made clearer. How and why?

g. Is "uproar" the precise word to use? Think what the organist was doing.

h. There are four sentences in one part of the composition that are too nearly the same length to give the effect of variety. What sentences are they? How can you improve them?

i. There is a very unpleasant repetition of a certain word in the story. What improvement can you make?

j. Which is the best title—"Overcome by Sleep," "The Assisting Organist," "Don't Sleep in Church," or "Accompanying the Sermon"?

If you think you can make still further improvements in the story, do so. Perhaps you have thought of something that is not mentioned in the questions above.

118. TWICE-TOLD TALES

Sometimes you tell stories that you have heard or read about other people. Usually you tell them in the third person, that is, by using the pronouns *he*, *him*, *she*, and *her*. The girl who told the story about the organ chose to imagine herself in the place of another person, and told the story in the first person, that is, by using the pronouns *I* and *me*.

Think of some experience one of your friends has had. Decide whether you want to tell it in the first or the third person. Then tell the story before the class.

As your classmates tell their stories, think of all you have learned about giving helpful criticism. Think especially of how the story about the sleepy girl and the organ was improved. It helps both you and the speaker when you make suggestions. Of course you must be sure of your ground. Do not make a suggestion just to have something to say. Remember that the aim for everybody is to gain, all the time, in ability to speak and write with clearness and accuracy.

WRITING AND REVISING

Write your story and afterward give and get help in the usual way. Don't forget what was said in the preceding lesson.

119. ORAL COMPOSITION**THE DELAYED TOPIC SENTENCE**

Read the following silently:

Forest of big trees. Heavy shade. Smoking embers. Newspapers scattered about. Paper bags. Crusts of bread. Chicken bones. Eggshells. Half-eaten pickle. Three tin cans. A baby's bib. Two milk bottles. A wrecked train

of tin cars. Anyone with half an eye could see that some very careless persons had been picnicking.

Answer some questions.

QUESTIONS

a. How many groups of words are there? How many are mere phrases? Where is the one sentence?

b. Think of the trees. How may they be described?

c. Think of the shade. Did the sunlight dribble through? Were there leaf patterns on the ground?

d. Think about the smoking embers. Was there any danger of forest fires?

e. Think about the newspapers. Were they lying still, or were they blowing about? Were they clean or dirty?

f. Think about the paper bags. Were they clean or dirty? smoothly folded or crumpled?

g. Think about the crusts of bread. Were there teeth marks in them?

h. Think about the other things mentioned. How can you describe their appearance? Compare what you would say with what other pupils would say.

i. The last sentence sums everything up. What is it "to sum up"? The sentence may be called a *delayed topic sentence*. Why a *topic sentence*? Why *delayed*?

Now follow the directions.

DIRECTIONS

a. Look over the phrases "Forest of big trees," etc., again. Try to make a picture of the scene in your mind. Commit the delayed topic sentence to memory.

b. Close your book. Describe the scene orally. End your description with the delayed topic sentence. Think of the topic sentence all the way through.

c. As the other pupils speak, listen with close attention, so that you may give helpful criticism afterward.

HELPING THE SPEAKERS

It should be easy for a speaker to stick to his subject when he knows clearly just what his subject is. In this case it is the delayed topic sentence. All that is necessary is to aim directly at this sentence.

Answer some questions.

QUESTIONS

a. Did every speaker give a good description of the scene so that you understood that the picnickers were "careless"? If anyone failed, how did he fail?

b. Did every speaker give the details of his description in good order? For example, it would not be good order to mention the big trees, then the newspapers, and then the heavy shade. Why?

c. Did every speaker end his description with the delayed topic sentence?

d. Did every speaker speak fluently, speak plainly, stand up straight, and look into your eyes as if he really wanted to tell you something? If not, what advice can you give?

e. Did every speaker use good English? If anyone made the blunders you have been taught to avoid, what help can you give? Where should he turn for review?

WRITING THE COMPOSITIONS—THE PARAGRAPH OF THE DELAYED TOPIC SENTENCE

Write a paragraph about the careless picnickers. Use the final sentence, just as it is, for a delayed topic sentence. Do not look in the book in order to get the precise order of the details; describe the scene as you see it. Be careful, however, not to change the story very much. Keep the topic sentence in mind as you write.

Don't forget the aid that adjectives give to descriptions. Inspect these words with care: *picnic*, *picnicked*, *picnickers*. Why are you asked to inspect them?

REVISING THE PARAGRAPHS

You have had so much experience in revision that you should be able to do your work well without additional help.

120. ORAL COMPOSITION

MORE DELAYED TOPIC SENTENCES

Here are some helps for oral compositions ending with sentences that sum up. Read the titles, make a selection, think over the helps, commit the final sentence to memory, and talk before the class.

MOVING DAY

Windows and doors open. No curtains or shades. Bed-tick hanging out of window. Bedsteads standing against side of house. Chairs in the yard. Tables on the sidewalk. Piano being carried down the steps. Barrels. Boxes. Wheelbarrow. Garden tools. Worried woman in doorway. Anxious man carrying a mirror. Cries of baby from within the house. Three trucks in the street. (Take your choice of these topic sentences: [1] Plainly enough, the Smiths were moving. [2] It was very clear that we were going to lose the Smiths. [3] I suspected that the Smiths couldn't pay their rent.)

THE FOUR-THIRTY TRAIN

Country town. Railroad station. Dog lying asleep on platform. Automobile drives up. Man gets out. Enters station. Truck with trunks. Another automobile. Woman and child, with bundles. Several people on foot, with baggage. Another truck. Platform now busy. People come

from all sides. Baggage man checks trunks and loads platform truck. Pulls it to north end of platform. People come out of station with tickets. A baby cries. A man looks at watch. (Take your choice of these topic sentences. [1] It seemed that a train was due. [2] The four-thirty was evidently on time. [3] So I looked northward to see the four-thirty come round the curve.)

THE FARM WAKES UP

Faint light in the east. Outlines of house, barns, sheds, fences, and trees become visible. Chill in the air. Rooster crows. Another rooster on next farm crows. Chickens appear. Horses whinny. Dog barks. House door opens. Farmer and boy appear. Noise of pans and kettles in kitchen. Child in doorway. Light grows. Morning star fades. Sun rises. (Take your choice of these topic sentences: [1] A new day has begun. [2] The farm has awakened. [3] The farm is ready for another day's work.)

WRITING AND REVISING

Write what you have spoken, improving your work as much as you can. Give and get help as usual.

121. HINTS FOR LETTER WRITING

Here are more hints for writing letters. Think about the possibilities of each hint, make your selection, and do your writing. When you have finished, give and accept the usual helpful criticism.

Challenge another school to a football or basket-ball game.

Invite another school to a joint exhibition of school work.

Invite your school superintendent to an exhibition of school work.

Invite your parents to an exhibition of school work.

122. ANOTHER DEBATE

If there is some subject of unusual interest to you and your classmates, and about which you have differences of opinion, use it for debate. Otherwise take one of the following subjects:

Resolved, That a good manual trade is better than a profession.

Resolved, That farmers are better off in the world than city people.

Resolved, That women's work is harder than men's.

123. GIVING SPECIAL REPORTS

After a topic has been assigned to a pupil, he must find out where something about the topic may be found. He will look for references at the end of the chapters or divisions of his textbooks. He will ask the teacher and the librarian to suggest other books to read.

It is impossible, of course, for a pupil to give everything he reads in one short report. He must select the facts that are the most interesting and the most important for the class to know. He should make notes as he reads. It is better to include too many facts than to leave out some which may be needed. It is much easier to eliminate points later than it is to find the references again if it is necessary to add more.

When the references have been read, the pupil is ready to put together all his notes on the subject. He should pick out the points he wants to tell or give and omit the others. Every point must be about the subject. If the report is to be given orally, the pupil should make a simple outline. If it is to be read by others, it should be written in full.

From your other textbooks, probably history or geography, choose a topic in which you are especially interested. Follow the suggestions on page 362, and present a report before the class.

124. ADVERBS: REVIEW

MODIFIERS OF VERBS, ADJECTIVES, AND OTHER ADVERBS

You have learned that adverbs are words that modify verbs, adjectives, and other adverbs. In the sentence *The weather was very cold*, "very" modifies the adjective "cold," and is therefore an adverb. In *He ran remarkably fast*, "remarkably" modifies the adverb "fast," and is therefore an adverb.

In the following sentences find the adverbs and tell what they modify.

SENTENCES

1. Again and again he tiptoed stealthily across the room.
2. Although very expensive, the jewels were only imitations.
3. She called quietly but insistently.
4. Early in the morning, they started happily on their way.
5. His horse usually ran very fast, but it came in last in this race.
6. Quietly but swiftly the snow covered the ground.
7. He is a remarkably interesting and widely known speaker.
8. If you have done your work well, you may feel justly proud.
9. After investigating thoroughly, he reported that the man had been falsely accused.
10. Later in the day, they returned triumphantly with the trophy which they surely deserved.
11. Now and then he patted the dog's head, but he did it absent-mindedly as though hardly aware of the dog's presence.
12. He had warned them repeatedly against thoughtlessly swimming out too far.

125. COMPARISON OF ADVERBS

DEGREE

Think of these sentences:

George goes hunting frequently.

George goes hunting more frequently than I.

John goes hunting most frequently of all the boys in our school.

Answer the questions.

QUESTIONS

a. What is the adverb in the first sentence? in the second? (two words) in the third? (two words)

b. Which sentence makes a statement without comparison? The adverb *frequently* is positive degree.

c. Which one makes a comparison between two persons? The adverb *more frequently* is comparative degree.

d. Which one makes a comparison relating to more than two persons? The adverb *most frequently* is superlative degree.

Fill out the following tabulation as you did in the case of adjectives. Remember that the comparative degree of an adverb is sometimes made by the addition of *-er*, sometimes by the use of *more*, and sometimes in irregular ways. Remember that the superlative degree is sometimes made by the use of *-est*, sometimes by the use of *most*, and sometimes in irregular ways.

<i>Positive Degree</i>	<i>Comparative Degree</i>	<i>Superlative Degree</i>
fast		
rapidly		
sadly		
slowly		
gladly		
carefully		

*Positive Degree**Comparative Degree**Superlative Degree*

eagerly
quietly
humbly
well

126. ADVERBIAL PHRASES AND CLAUSES

A phrase or a clause may be used, just as one word is used, to modify another word. Study the following sentences:

The man was walking in the rain.

When spring comes, the robins return.

The robins return when spring comes.

Answer some questions.

QUESTIONS

a. Is "in the rain" a phrase or a clause? Why? What does it modify? In other words, what was the man doing "in the rain"? Why should "in the rain" be called an adverbial phrase?

b. Think of the second and third sentences together. Is "when spring comes" a phrase or a clause? Why? What does it modify? In other words, what do the robins do "when spring comes"? Why should "when spring comes" be called an adverbial clause?

Following, you will find some sentences. The adverbial phrases and clauses are printed in italics. Tell what each phrase or clause modifies.

SENTENCES

1. Have you ever heard a loon cry *at night*?
2. Harry and Elsworth, two boy campers in the Maine woods, heard such a cry *on a dark night last summer*. (There are two adverbial phrases here; both tell *when*.)
3. They had fished *since early morning*, had cooked their supper *earlier than usual because they were tired* (a phrase and a clause), and had gone to bed *as soon as they had repaired the fire* (a phrase and a clause).

4. *About eleven o'clock* they were awakened *by a noise* that startled them *out of their sleep* and made them sit up *in haste* and listen *in terror*.

5. The thrilling cry came *again and again*; this time *close at hand*.

6. It was a long drawn-out "Boo-ooo-ooo"; and it made the hair on the boys' heads stand *on end*.

7. It sounded *like the howl of wolves*; and then again *like the laughter of maniacs*.

8. The boys didn't know what it was; and they sat still, frozen *in horror*; and then the blood-curdling sound died away *little by little*.

9. *When it came again suddenly*, they leaped up *in great hurry*, and Harry picked up his rifle, intending to defend himself and his friend *if that became necessary*.

10. He was trembling *a little*, but he marched along *with boldness*.

11. The boys pushed *through the brush* that grew *near at hand*, and, rounding a curve in the shore, found themselves close *to the water*.

12. *In the dim light* they could barely discern the forms of some great birds floating calmly *on the smooth lake*.

13. Then that terrifying sound came again, and the boys shivered *in renewed terror*.

14. "Loons!" whispered Elsworth *in a trembling voice*. "I've heard of them *many and many a time*." And he stumbled *on a stone*, and sent it clattering *down the shore*.

15. *When the loons heard the noise*, they began to beat their great wings *on the water*, and suddenly faded *into the night*. But *before the boys slept again*, they heard *once more* that strange booing and maniac laughter *far away*.

Are all phrases prepositional phrases? Think of these: "last summer," "earlier than usual," "again and again." Find others.

127. ADVERB OR ADJECTIVE

Well AND *Good*

Here are some correct sentences for you to think about:

My mother is very well.

My sister plays the piano well.

This cake is good.

Answer some questions.

QUESTIONS

a. What is the construction of "well" in the first sentence? What joins "well" to the subject? Who *is* "well"?

b. What is the construction of "well" in the second sentence? Has it the same construction as "well" in the first sentence? Who *does* something "well"?

c. One "well" is an adjective, and the other is an adverb. Explain.

d. Think of the third sentence. What does "good" modify? In other words, *what* is "good"? What word joins "good" to the subject? What part of speech is "good"?

Answering the questions should have taught you that *well* is either adverb or adjective, according to its function, or use, and that *good* cannot be an adverb. In such sentences as the third an adjective must be used. Would it be correct to say, *My sister plays the piano good*?

Fill the blank spaces in the following sentences, choosing *well* or *good* according to function. Write the sentences and explain the use of *well* or *good* in each case.

SENTENCES

1. These oranges are very —.
2. My brother spells —.
3. Father is not very — this morning.

4. I don't write very —.
5. These boys play ball —.
6. These peach trees do not grow —.
7. If you do your work —, you may have a holiday.
8. Do your work —, and you will feel —.
9. Tommy did his work —, and felt very — about it.
10. Have you done your work —?
11. It is a great satisfaction to do one's work —.
12. I feel — this morning.
13. I am — this morning.
14. Ethel did her work —, but Nora didn't.
15. If the cake is —, I will eat a piece of it.
16. If Sister does her baking —, the cake will be —.
17. When the baking is — done, the cake is worth eating.
18. I did my work —, and Father said it was —.
19. To do one's work — is to be happy.
20. This work seems — done.

What error has this exercise taught you to avoid?

128. AN ABUSED WORD

Awful, Awfully

Consider these sentences:

The tornado was an awful disaster.

I am very tired.

Answer some questions.

QUESTIONS

a. What part of speech is "disaster"? Since "awful" modifies disaster, what part of speech is it?

b. Look up "awful" and "very" in the dictionary. Do they have the same meaning? Would it be correct to use such expressions as *awful tired* or *awfully tired*? Have you ever used such expressions?

c. Think of *awful tired* again. *Tired* is an adjective, and if *awful* were to modify it, *awful* would be an adverb. Does *awful* have the right form for an adverb?

d. To use *awful tired* or *awful good* or any similar expression is to make two mistakes at once—one in the meaning of a word and one in the form of a word. Explain.

Fill the blank spaces in the following sentences, using *awful* or *very*, according to the meaning desired. Write the sentences and explain your selection in each case.

SENTENCES

1. The —— effects of war are known only to those who have seen a battlefield.

2. We were —— angry with him.

3. They were —— glad to see us.

4. An —— storm overtook the ship.

5. The storm last week was —— severe.

6. This man is —— ill.

7. We had a —— good dinner.

8. It is a —— pleasant day.

9. The snow was falling —— fast.

10. The effect of the earthquake was ——.

11. There was an —— grandeur about the sunset.

12. I am —— glad to accept your invitation.

13. Be —— careful about your work.

14. We have had a —— pleasant summer.

15. She is a —— pretty girl.

16. I hope you will have a —— pleasant journey.

17. Are you going to be —— busy this morning?

18. I was —— ill last winter.

19. The affair was —— unfortunate.

20. Do not use —— when you should use ——.

Remember: never use *awful* as an adverb.

129. THE DOUBLE NEGATIVE

Not AND *No*

Think of these sentences:

I have no ink.

I haven't any ink.

Answer some questions.

QUESTIONS

a. In the first sentence what does "no" modify? What part of speech is it? Why is it a negative? (Find *negative* in the dictionary.)

b. In the second sentence what does "n't" (*not*) modify? What part of speech is it? Why is it a negative?

c. Is it good thinking to use two negatives in one sentence when one is enough? In other words, is it correct to say, *I haven't no ink*, or, worse still, *I haven't got no ink*?

Use *n't*, *not*, *no*, *none*, or *any* correctly in the blank spaces in the following sentences. Write as directed.

SENTENCES

1. We have —— coal in the bin.
2. I haven't —— shoes.
3. Father hasn't —— overcoat.
4. Mother has —— money.
5. Father hasn't —— either.
6. We have —— any bread in the house.
7. We haven't —— potatoes.
8. As to meat, we have ——.
9. —— apples are in the house.
10. There is —— cake in the house.
11. Sister has —— hat.
12. I have —— myself.
13. My little brother has —— toys.

14. My little sister hasn't —— either.
15. We have —— the necessities of life.
16. There isn't —— carpet on the floor.
17. There isn't —— furniture in the rooms.
18. There isn't —— stove in the kitchen.
19. There aren't —— knives and forks in the drawer in the kitchen table.
20. We are a family of six cats. Haven't you —— milk for us?

130. WRITTEN TEST NUMBER NINE

Work out the test in the usual manner.

TEST

1, 2, 3, 4. Use the following material for writing a paragraph with a delayed topic sentence. Combine the ideas properly, vary your sentences in length and arrangement, and avoid repeating "Sarah" too often.

Breakfast over. Sarah's head drooped. Said she had a headache. Had to lie down. Mother did the dishes. Dishes done, Sarah better. Mother asked her to iron towels. Sarah had to study her arithmetic. Mother did ironing. Then, no more studying. Mother asked Sarah to peel potatoes. Sarah had to practice her piano lesson. Mother peeled the potatoes. Two friends came for Sarah to play tennis. Sarah stopped practicing. Started to get her racket. Mother angry. Sent the girls away. Sent Sarah to wash windows. Sarah worked, but wept. Everyone, including Sarah, knows that Sarah never works if she can help it.

5. Copy, and use adverbs in the blank spaces:
 - a. Tuesday was a —— hot day.
 - b. The dog ran —— down the street.
6. In the sentence *The stars were twinkling merrily*, why is "merrily" an adverb? In other words, what does it modify?

7. In the sentence *In the morning I always feel happy*, what is the adverbial phrase? What does it modify?

8. In the sentence *I found a primrose as I went down the hill*, what is the adverbial clause? What does it modify?

9. Think of this sentence: *Because I valued highly the knife which I had lost, I hunted for it diligently*. The sentence contains both an adjectival and an adverbial clause. Tell which clause is adjectival and which is adverbial.

10. Choose the right form in parentheses, and copy:

a. This child always does her work (*well, good*).

b. Those people (*didn't have no, had no*) right to do that.

JUDGING YOUR WORK

Judge the work of some pupil and let him judge yours. From the fifth question on, you should eventually score 100 per cent. If you were successful in the first attempt, employ yourself in useful work while those who were not successful continue to review.

131. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

Here are titles for your consideration. Select one of them or choose another of your own.

I Planted a Seed

Too Loud a Whisper

Making an Airplane

Dandelions in the Lawn

Beating the Tide

A Case of First Aid

Catching a Woodchuck

A Leaky Canoe

A Broken Bridge

Too Much Pepper

Tell your story to your classmates, and give helpful criticism when they tell theirs.

After the stories have been told, think about the language used by the speakers. First consider whether anyone

used very expressive adverbs, adverbial phrases, or adverbial clauses. Adverbs and adverbial expressions, as you will remember, give such ideas as *how*, *when*, *where*, and *why* and always modify verbs, adjectives, or other adverbs. Can you think of any that were used? If, for example, a pupil said, *I planted a seed in the warm ground*, "in the warm ground" modifies "planted" and tells *where* the seed was planted.

Second, consider whether anyone misused *well*, *good*, or *awful*, or used two negatives where only one should have been used.

132. ORAL COMPOSITION

THE DELAYED TOPIC SENTENCE

Here is more material for oral compositions in which the final sentence sums up all that has been said before:

HOUSE CLEANING

Scrub pails. Soapy water. Furniture awry. Carpets and rugs piled about. Closets emptied. Pictures down. Paper hangers. Buckets of paste. Big brushes. Unusual smells. Everything topsy-turvy. Father angry. Glad he doesn't have to stay. Goes away. Children in the way. It is an unhappy time when Mother cleans house.

THE WHITE MAN'S COMING

Our state once a wilderness. Unbroken forests. Wild animals. Streams teeming with fish. Indians. The first white men. Farms. Roads. Bridges. Stores at cross-roads. Towns. Steamboats on the larger rivers. Railroads. Telegraph lines. Factories. Commerce. Schools. Churches. Wherever the white man goes, he brings civilization.

A NEAT SCHOOL

No papers on the floors. Desks in order. No nonsense scribbled on the blackboards. Corridors clean. Stairways free of rubbish. No rubbish on the grounds. Sidewalks not muddy. Streets not littered. Pupils help. Teachers help. Janitors help. It takes close coöperation of all the people in a school to keep it neat and clean.

SPEAKING AND HELPING

Work out your oral composition as you did on former occasions. Give and accept helpful criticism.

WRITING AND REVISING—THE PARAGRAPH
OF THE DELAYED TOPIC SENTENCE

Work out your written composition as you did before. Afterward give and get help in the usual way.

YOUR USE OF ADVERBS AND ADJECTIVES

The teacher will ask some pupil to copy his composition on the blackboard. Study his composition sentence by sentence, and determine whether or not he has made good use of adverbs. For example, you may find sentences like these:

Scrub pails were standing in the hall.

When the carpets were taken up, they were piled in the corners.

As Father was annoyed, he went away early.

Answer some questions.

QUESTIONS

a. Think of the first sentence above. Where were the scrub pails standing? Then what kind of phrase is "in the hall"?

b. You can make a little better picture by placing an adjective before "hall," the chief word of the adverbial phrase. How would *disordered* do?

c. What kind of subordinate clause begins the second sentence? What does it modify? Its subject is "carpets." Can you think of an adjective to use before "carpets" that will improve the picture?

d. Add these words to the second sentence: *until they could be hung on a line in the yard*. These words are a clause. Why? The clause modifies "were piled," a verb. Does the clause add anything to the picture?

e. Think of the third sentence. Why is the beginning subordinate clause adverbial? What adverb can you use before "annoyed" to make Father's annoyance seem even greater? What does "early" modify? Then what part of speech is it? If instead of "early" you use *earlier than usual*, you have an adverbial phrase instead of a single adverb. Is this an improvement? Why?

f. Now take up the composition on the blackboard, sentence by sentence. Try to improve it (a) by enlarging the adverbial expressions (often by the use of adjectives) and (b) by adding adverbial expressions. Remember that you are trying to help the writer improve his word pictures and his explanations.

133. ANALYZING A SUBJECT

THE FORM OF AN OUTLINE

Why do you attend school? What benefit is there in it? Probably you could give intelligent answers to these questions, but they are already answered for you. The answers are the several parts of the outline on page 376, after the capital letters. The titles with numbers are given to help you in discussion. Read the outline silently and

thoughtfully. Do you think you understand it? If so, you are ready to talk about it.

OUTLINE

SUBJECT: PURPOSES OF EDUCATION

A. *Sound health:*

1. Diet
2. Care of the body
3. Exercise
4. Work and play

B. *Worthy home membership:*

1. Obedience to parents
2. Helpfulness and cheerfulness at home

C. *Mastery of tools and spirit of learning:*

1. Important tools of school life—English and arithmetic
2. How to use them
3. The desire to learn—for a purpose

D. *Faithful citizenship:*

1. Citizenship in school
2. Citizenship in general

E. *Vocational effectiveness:*

1. Knowledge of the tools in any vocation; why it is necessary in any business
2. How good workmen in every business benefit the public

F. *Wise use of leisure:*

1. Healthful outdoor sports
2. The reading of good books and magazines
3. Listening to good music and enjoying good pictures
4. Talking with intelligent people

G. *Ethical character:*

1. Good conduct learned in home, school, and church
2. Why it is a personal benefit
3. Why it is a public benefit

Now follow the questions and directions.

QUESTIONS AND DIRECTIONS

- a.* What is the first topic? How many subtopics has it?
- b.* Talk about the topic and subtopics, taking the subtopics in the order in which they come.
- c.* Think of writing what you have to say. How many paragraphs will you have on the topic of sound health? Will it not depend upon how much you have to say? If you have but a sentence or two on each subtopic, one paragraph will be enough. If you have enough material for several fairly long sentences on each subtopic, how many paragraphs should you write?
- d.* In talking and writing, much is gained from the use of illustrative stories. For example, think of A, 1. If you can think of being ill because you ate too much on some occasion or because you ate a poorly balanced meal, you will have a good illustration to show the value of a proper diet. What illustrations can you think of in connection with A, 2, A, 3, and A, 4?
- e.* Go through all the topics and subtopics in this manner.
- f.* When you have finished studying the topics, some pupil will give a talk on the first topic, another on the second, and so on. As they speak, you will hear a connected oral composition on the purposes of education.
- g.* The teacher will divide the class into seven groups as nearly equal as possible. One group will write on the first topic, another on the second, and so on. The class or a committee of pupils will select a composition on the first topic, another on the second, and so on. These compositions will make a connected written composition on the purposes of education. They could be combined as a little booklet.

134. OTHER SUBJECTS TO ANALYZE

On the following page are several other subjects to analyze. One pupil will go to the blackboard to act as scribe,

and write the topics and subtopics in good order as you and your classmates think of them.

The Study of English
The Study of Arithmetic
The Study of History
The Study of Geography

The Value of Sports
Evenings at Home
Desirable Vocations
Desirable Avocations

135. A STORY FROM A PICTURE

Study carefully the picture on page 379, so you can write a story about it.

QUESTIONS

a. Which of the three children might say, "For my part, I don't want to rush over the country at the death-speed of twenty miles an hour"? What would be this child's favorite mode of travel on land? How would he defend it?

b. Which child might say, "Four horses can draw but one coach; but a steam engine can draw—oh, three or four"? How might he further defend his position?

c. Which child might say, "See how long my train is and how fast it goes"? How might he further defend his position?

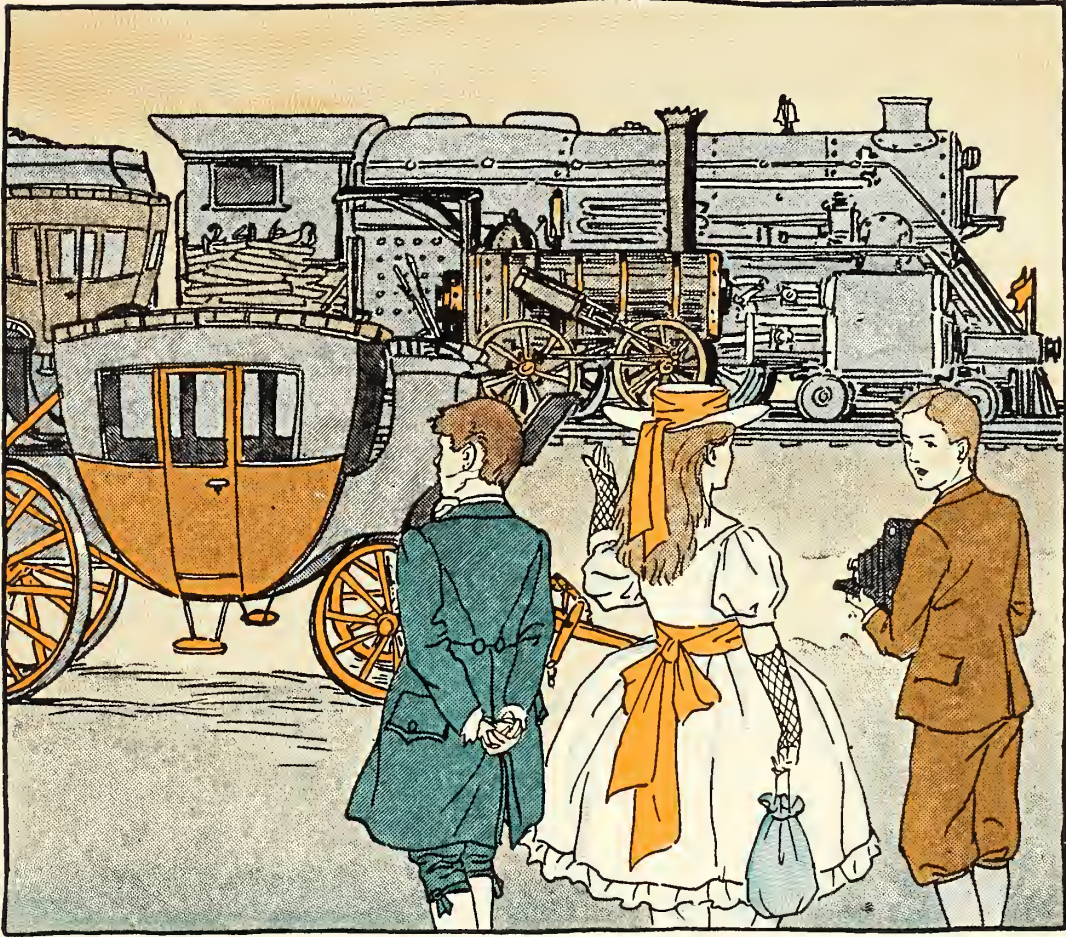
d. How would you work out an argument among the three children? Who would speak first, who next, and who next? What questions would be asked and what answers given? Could you use the quotations given above at their proper places in your stories? Talk the problem over and make orderly plans.

Follow directions.

DIRECTIONS

a. When you have made your plans, write your story. The quotations given in the questions may be used wherever they fit.

b. Exchange papers with some pupil. Anyone who finds a very good story will read it aloud.



c. The author of the best story will copy it on the blackboard so everybody can read it.

d. Help revise the story. Perhaps it can be improved by using certain parts from some of the other stories.

e. Finally, revise your own story and improve it as much as you can. Do not forget to use good penmanship.

136. GIVING BOOK REVIEWS

In giving a book review it is impossible to include every detail of the story. The review, however, must be complete enough to show that the writer has read a book carefully and understands it.

A good book review will tell:

a. When and where the events took place. (Sometimes the time and place change as the story proceeds.)

b. Who the characters were and something about them. (In some stories, animals and birds, or even such objects as rocks, trees, and rivers, are considered characters.)

c. What the characters did throughout the story. (This must be a brief account of the story.)

d. What the most interesting part was. (This may be a matter of personal choice.)

e. Where the climax came. The climax of a book is sometimes called the turning point. Up to this point, the writer or speaker is building up his story and the reader has no clear idea how it will end. After the climax, nothing new is introduced and the reader knows how the story is going to end.

f. What the person giving the review thinks of the book. (It is not enough to say that he likes or dislikes it; he must give reasons.)

g. The name of the author and a little about his or her life.

What book have you read recently of which you might write a review? Think of the seven points above and try to give a report which will include all of them. If you give the review orally, you should not take up each item alone, but should weave the first five parts into one smooth story. You may tell something about the author at the beginning instead of at the end, if you prefer. If you write the review, you may change the seven points to questions, and answer each one of them in turn.

Probably most of the books you have read up to this time have been storybooks. You may, however, have read some books about travel in other countries, about lives of famous people, or books of similar nature. It will help

you to understand these books if you write reviews of them. Try to make a suitable outline for the purpose.

137. PREPOSITIONAL PHRASES

You will now refresh your memory on the subject of prepositions and the nouns and pronouns that follow them. Such groups of words are called prepositional phrases. Examples: *under the fence, by the road*. The function of a preposition is to join the noun or pronoun after it to some word before it. In the sentence *The dog crawled under the fence*, the preposition "under" joins "fence" to "crawled." The phrase as a whole tells *where* the dog crawled.

Some prepositional phrases follow. Write sentences containing them. You may say about each noun or pronoun that follows a preposition that it is in the *accusative case after a preposition*.

in the evening
with their friends
on the way
of the dark night
by him
under the door
of the house
to church
above the clouds
at home
within an hour

for her
by the door
from the Far North
from him
before them
until morning
over them
after school
near the courthouse
against the wind
before dark

138. PRONOUNS AFTER PREPOSITIONS

ACCUSATIVE (OBJECTIVE) CASE

You have already learned that it is necessary to think of case only when you use pronouns, for nouns are the same

in form whether nominative or accusative. Think of the accusative pronouns in these sentences:

The story was told to her and me.

Mother gave a banana to Lucy and me.

These oranges are for us girls.

Answer some questions.

QUESTIONS

a. Think of the first sentence. What is the prepositional phrase? What is the preposition? What words does "to" join to "was told"? In what case are the pronouns? Why would it not be correct to say, *The story was told to she and I*? Why does "her" come before "me"?

b. Think of the second sentence. What is the prepositional phrase? What is the preposition? What does it join? Why is the prepositional phrase adverbial? Would *Lucy and I* be correct in this sentence? Why not?

c. Think of the third sentence. What is the prepositional phrase? What does the preposition join? Why would *we girls* not be correct in this sentence?

In the following sentences you are to select the proper words from those that appear in parentheses. Always select the accusative case. Always tell what the prepositional phrase is, what the preposition is, and what it joins. Write the sentences, then talk about them.

SENTENCES

1. Mother said to (*us, we*) that we might go to the woods on Saturday.

2. That seemed delightful to (*we, us*) girls, and the boys were happy too.

3. On Friday Mother said to Lucy and (*I, me*) that we should prepare the sandwiches.

4. She told Georgia that she should make enough salad for all of (*us, we*).

5. Then we concluded to ask the Watson children to go with (*us, we*), and there had to be enough for (*them, they*) too.

6. When Ed saw the sandwiches that Lucy had made for (*us, we*), he said there were not enough for Father and (*he, him*) alone.

7. Mother said to (*he, him*) that he might make some doughnuts, but Lucy replied that that would not be agreeable to (*we, us*) girls.

8. Mother then assigned to (*she, her, me, I*) and (*she, her, me, I*) the task of making the doughnuts.

9. Even then we found that we hadn't planned for enough for (*us, we*) all, and Ed said. "Fried chicken would taste good to Father and (*me, I*)."

10. Mother then said to (*us, we*) girls that we should fry enough chicken for Father and (*he, him*) and for the rest of (*us, we*).

11. "Oh, yes—lemonade!" Albert exclaimed. Mother told (*he, him, I, me*) and (*he, him, I, me*) to make it, and we did.

12. "All of (*us, we*) will be hungry," said Mother. "And there are the Watson children! I wonder if we have enough for (*they, them*) and (*us, we*) too."

13. "Mother," exclaimed Lucy, "there are no pickles for Sue and (*me, I*)."

Mother then consented to one pickle for each of (*us, we*) girls.

14. Mother prepared coffee for (*she, her*) and Father, but there was to be none for (*us, we*) children. The lemonade was for (*us, we*).

15. To (*me, I*) was given the task of packing the food on Friday night, and on Saturday there was a gay time in the woods for (*us, we*) girls and boys.

Some people who think they know a little about grammar, but really do not, use such expressions as *of we girls*, and *for Tom and I*, proudly believing that they are speaking

correctly. The lesson you have just had should show you how absurd such expressions are.

139. CORRECT PREPOSITIONS

Study the following carefully:

Between is used when speaking of two persons or things and no more. *Among* is used when speaking of more than two persons or things.

Beside means "at the side of." *Besides* means "in addition to."

To wait for is to delay until someone arrives. *To wait on* is to serve someone, as at a table or counter. *For* and *on* are prepositions.

In front of (phrase preposition) is correct, but *in back of* is not. Say *back of*.

But is a preposition when it means *except*.

Sometimes a preposition comes after its noun, as in *They read the whole book through*. (What is the preposition? the noun?)

Some people say that sentences should never end with prepositions. There are, however, many very prominent authors who end sentences with prepositions, and sometimes with good effect. It is quite correct to say, *This is a good country to live in*. In this sentence not only does the preposition come at the end of the sentence, but the accusative is omitted. The full form of the sentence would be, *This is a good country in which to live*, which is by no means so forcible as the other sentence.

You have already learned about the correct use of *in* and *into*.

Copy the following sentences and choose the correct prepositions.

SENTENCES

1. This is the girl who waited (*for, on*) us at the hotel.
2. The boys are waiting (*for, on*) the teacher at the schoolhouse door.
3. The spider boldly sat down (*beside, besides*) Little Miss Muffett.
4. There is nobody in sight (*beside, besides*) that man on the corner.
5. (*Between, Among*) you and me, that fellow is dishonest.
6. Just (*between, among*) friends now, what do you all think of that man?
7. He was walking about (*in, into*) the room when I got there.
8. As he was walking (*in, into*) the room, he stumbled on the threshold.
9. We have waited (*for, on*) the train a full hour.
10. Mother waited (*on, for*) me when I was ill.
11. There is no fence (*in back of, back of*) our house.
12. There was no one there —— me. (Supply the preposition.)
13. If you are going (*into, in*) the school building, will you take my books?
14. John is a good boy to play —— . (Supply the preposition.)
15. We did not play the game —— . (Supply the preposition.)
16. Come and sit (*beside, besides*) me.
17. There was a garage (*back of, in back of*) their house.
18. Both our families were there, and many other people (*beside, besides*).
19. Just (*among, between*) us three, I don't believe him.
20. Being tired of play, I went (*into, in*) the house.

140. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

On page 386 is a list of titles. Use one of them, or choose another if you prefer.

Here is the list:

<i>An Old Sailor</i>	<i>A September Gale</i>
<i>A Forest Fire</i>	<i>Rain in My Face</i>
<i>The Horse Stumbled</i>	<i>A Swimming Dog</i>
<i>A Belated Snow</i>	<i>A Cold Easter</i>
<i>A Soggy Cake</i>	<i>A Blackberry Patch</i>

Think over what you have learned about oral composition during the year, and apply it as you speak.

After the other pupils have told their stories, think about the language they used in telling them. Think about the prepositions, for example. The prepositions that are most commonly misused are *in*, *into*, *on*, *beside*, and *besides*. If they were used at all by the speakers, were they correctly used? Think also of the accusative case of pronouns after prepositions. If anyone used such expressions as *to Charlie and I* or *for Anna and I*, the expressions were absurd, for no one would say *to I* or *for I*. If anyone used such expressions as *after we girls* or *before we boys*, these too were absurd, for no one would say *after we* when *after* is a preposition, or *before we* when *before* is a preposition. Be sure to correct all such errors, because they are very glaring ones.

141. ORAL COMPOSITION

THE IMPLIED TOPIC

Read the following silently:

Electric lights instead of candles or kerosene lamps or gas. Why better. Pneumatic sweepers, with electric motors, instead of brooms. Electric toasters and percolators. Electric dishwashers. Electric iceboxes.

Answer the questions on page 387.

QUESTIONS

a. Do you think that electricity in the modern home is useful or not useful?

b. Do the details given on page 386 say directly that electricity is useful in the home?

c. Do they imply that it is useful? What is it to *imply*? Might you not say things that would imply that one of your friends is a good boy or girl without once saying that he or she is good? How would you do it?

Follow directions.

DIRECTIONS

a. Discuss electricity in the home. If you have some electrical equipment in your home, tell what work it does, and how its work was done before it was invented. Do not say that it is useful or that it saves labor. Leave all that to be implied.

b. You may then tell about all the electric equipment that a modern home may have, what work the various devices do, and how their work was done before they were invented. Do not say that they are useful or that they save labor. Leave all that to be implied.

c. Finally, answer this question: *What is an implied topic?* Make your answer in the form of a definition.

WRITING AND REVISING—PARAGRAPHS OF IMPLIED TOPIC

Now you will write a paragraph about the usefulness of electricity in the modern home without once saying that it is useful or that it saves labor. You are merely to tell what the devices are, what work they do, and how their work was done before they were invented.

Afterward exchange papers with some pupil and give and get help as usual. You may find it necessary to revise and improve your paragraph several times.

142. ORAL COMPOSITION**IMPLIED TOPICS**

Read the following silently:

METAL

Metal frames for buildings instead of wood. Metal trains. Metal bridges. Metal derricks. Metal motor cars. Metal ships. Metal lamp posts in the streets. Metal guns. Sometimes metal tables and chairs. Even metal pens instead of goose quills.

HOBBIES

Collecting stamps, thereby studying geography. Collecting butterflies, thereby studying nature. Collecting advertisements of motor cars, thereby studying business. Collecting pictures of presidents, thereby studying history. Going fishing, thereby improving health. Keeping a garden, thereby promoting thrift. Little boys and hobbyhorses—introduction to athletics.

HOMES OF ANIMALS

The oriole's hanging nest. The swallow's nest of mud. Nests built of sticks, feathers, strings, etc. Dens of foxes and bears. Holes of smaller animals, such as rabbits and gophers. Homes of muskrats and beavers. The squirrel's nest. Hiding places in hollow trees. Caves as dwelling places for bats, bears, snakes.

Answer some questions.

QUESTIONS

- a. What is the implied topic of the first set of phrases?
- b. What is the implied topic of the second set of phrases?
- c. What is the implied topic of the third set of phrases?
- d. In talking about the three subjects, how can you avoid stating the topic?

Follow the directions given below.

DIRECTIONS

a. Select one of the subjects on the preceding page for oral composition. Read the remaining directions before you speak.

b. In talking on the first subject, tell the various purposes for which metal is used and what was once used for the same purposes, but do not say that metal is supplanting other materials.

c. In talking about the second subject, tell what the different hobbies are and what studies are pursued thereby, but do not definitely say that hobbies are often educational.

d. In talking about the third subject, tell about the homes animals make for themselves, but do not definitely say that animals have intelligence enough to make homes for themselves.

e. As you talk, you will be tempted to frame many of your sentences in the same way. For example, you will want to begin most of the sentences under the first subject with the word *metal*. Try to avoid this. The second sentence of this theme might be, *While trains were once made mainly of wood, now they are made mainly of metal*. You can find other ways to vary your expression.

143. THREE KINDS OF PARAGRAPHS

You have now studied three kinds of paragraphs. What are they?

Read the following with care:

WIDER STREETS

Few vehicles in former days. Use of horses. Slow speed of horses. All now changed. Motor cars. Their number. Their speed. The danger they have brought. Narrow roads. Crowding of roads. Accidents. Reckless drivers. Need for wider roads. More paved roads.

Now follow the directions given on the next page.

DIRECTIONS

a. Read each phrase silently and see whether it brings some picture to your mind.

b. Next discuss the phrases and try to *amplify* them, that is, to say more than is suggested. For example, in discussing "Few vehicles in former days," you might think of some village street with a carriage here and there, perhaps a dray or two, and people crossing the street without fear. Try to make pictures in your mind of what the phrases hint at.

c. Now determine what the main idea is. It must be either *There are more vehicles now than in former days* or *Wider paved roads are needed*. Be careful; make a correct decision.

144. ORAL COMPOSITION

Use the material of the preceding lesson for oral composition. Give your talk and listen closely as the others speak. Offer helpful criticism by using the following questions.

QUESTIONS

a. What speakers used topic sentences? Were the topic sentences used to begin or to end the talks?

b. Did any speaker omit the topic sentence? If so, was the topic sentence plainly implied?

c. Which is the best way in this case—to begin with the topic sentence, to end with it, or not to use it at all? Why?

d. Which speaker gave the best mental pictures? In other words, which speakers amplified the phrases best?

e. Perhaps the speaker who did best in this respect used adjectives and adverbs that really counted. If so, what were they?

f. Which speaker spoke most fluently? In other words, which speaker spoke with the least hesitation and had the greatest variety in the length and arrangement of his sentences?

g. Did any speaker make that old blunder of stringing his sentences together with *and*? If so, what should you do for him?

WRITING AND REVISING

Write your paragraph. Make the topic sentence stand out as well as you can. Think of the mental picture you want the reader to get, and use adjectives and adverbs accordingly. Afterward exchange papers with some pupil and give and accept helpful criticism in the usual manner.

145. HINTS FOR LETTER WRITING

Discuss the suggestions given below. When you think you fully understand the possibilities, make a selection and write your letter. Observe the usual care in writing.

Thank a friend for a sympathetic letter written you when you were ill.

Ask the postmaster to trace a letter which you know was written to you but which you have not received.

Ask a boy scout leader how to establish a troop in your school.

Ask a camp-fire girl leader how to place a branch of the organization in your school.

Exchange papers with some pupil. Judge his work and let him judge yours. If you find ways to improve your letter, do so. Do not forget penmanship.

146. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

Here are the titles from which you may choose if you like:

Bad Aim with a Hammer

A School Club

My Favorite Tree

Too Heavy an Anchor

Stuck in the Swamp

By the Light of a Lantern

A Flapping Sail

A Mispronounced Word

An Unexpected Holiday

A Cross-Word Puzzle

Tell your story as usual. Afterward give and get help by talking about the stories.

WRITING AND REVISING

In what three ways can you write your story? Choose the way you like best. Don't forget the critical work.

147. WRITTEN TEST NUMBER TEN

Work out the test as you have worked out the others.

TEST

1, 2, and 3. Use the following material for writing a paragraph with an implied topic. The topic is, *The manner of farming has greatly improved since old times*; but you must not definitely say so. Merely give the facts. Make your paragraph as good as you can; it must not sound, when read aloud, as if it were written by a lower-grade pupil.

In old times, plows made of wood. Grain reaped with sickles. Grain threshed with flails. Winnowed by fans or by the wind. Now plows made of iron. Often drawn by tractors. Reaping done with machines. Often drawn by tractors. Threshing done by machines. Grain bagged and loaded by machines.

4, 5, and 6. Make an outline of the above as if you were going to write rather a long composition. Make two main headings, one about farming in old times and the other about farming in modern times. Divide each topic into two subtopics, one about planting and one about reaping.

7. Copy the following sentences and underline the prepositional phrases:

- a. There were two people there besides me.
- b. We planted hollyhocks in our garden.
- c. Nellie sat between us.
- d. The officer marched before the soldiers.
- e. This cake was made for you and me.

8. Choose the right preposition, and copy:
 - a. They were walking to and fro (*in, into*) the garden.
 - b. As I passed, I saw them walking (*in, into*) the house.
 - c. She was sitting (*beside, besides*) me.
 - d. There was a clump of trees (*in back of, back of*) the house.
 - e. Just (*between, among*) us three, I think he was wrong.
9. Choose the right form in parentheses, and copy:
 - a. The job of cleaning the blackboards was assigned to (*us boys, we boys*).
 - b. Will you do something for (*we girls, us girls*)?
 - c. The boys went in front of (*us girls, we girls*).
 - d. Some of (*us boys, we boys*) were out of school yesterday.
 - e. Are you going with (*us girls, we girls*)?
10. What preposition governs the form in parentheses in each of the sentences in the preceding question?

JUDGING YOUR WORK

Proceed as usual in judging the work.

148. IMAGINARY PARTIES

You have had some experience in using your imagination. Here is another opportunity.

The Goblin Party

The Mermaid Party

The Elephant Party

The Gnome Party

The Fairy Party

The Teddy Bear Party

The Rag Doll Party

The Monkey Party

Do these subjects look promising? It will help you if you think first of parties you have attended, and of what happened at them, particularly funny things. Then, in place of talking and writing about the people who were concerned in the events, talk and write about the goblins, or mermaids, etc., as if they had done the funny things.

If you can make a poem of your story, well and good.

149. CONJUNCTIONS: A REVIEW

Explain the difference between coördinating and subordinating conjunctions. Name some of each kind. Select the conjunctions throughout the sentences that follow. In each case tell whether the conjunction is subordinate or coördinate. Tell whether it connects words, phrases, or clauses.

SENTENCES

1. Although he heard the noise and shouting, he paid little attention to it.
2. He wanted to go to the game, but his aunt and uncle objected.
3. You will have to choose either this one or that one.
4. The artist painted with sure, deft strokes because he was confident of his ability.
5. Neither Jack nor Tom heard the bell.
6. I will show you the picture if you care to see it.
7. Before you leave, we should like to have you visit us.
8. Wait there until three o'clock; and if I am not there by then, go without me.
9. He remembered that she had expressed an interest in the book, so he bought it.
10. While you were away, several people telephoned.
11. Even if you are busy, you should write once in a while.
12. Both Alice and Jane were frightened, but they would not admit it.
13. As the weather was inclement, we delayed our trip.
14. You will find your rain coat just where you left it.
15. Get your golf clubs and come along with me.
16. A peddler and a beggar both came to the house this morning.
17. The boy picked up his top and fled down the street.
18. I shall not go until I get word from you.
19. He had not seen the like since he was a child.
20. The dog ran as if he were lame.

150. INTERJECTIONS AND EXCLAMATORY EXPRESSIONS

PUNCTUATION

But one part of speech—the *interjection*—remains for study this year. It is a word *thrown into* the sentence, or stands by itself. Think of these expressions:

Pshaw! he didn't mean it.

Oh, what a boy!

Ah, that is the question!

Bosh!

There are three things to be said about such expressions.

The first is that they have no grammatical relations with other words. They are not subjects or objects. They are quite independent.

The second is that they are exclamatory.

The third is that they require exclamation points after them or after the words that follow them.

You will not often use interjections and exclamatory expressions, but you will need a little experience in punctuating them. Tell where exclamation points should be used in the following groups of words.

SENTENCES

1. My, but you are noisy
2. Stuff and nonsense
3. Pshaw she told me so herself.
4. Oh, my What a fib (Two exclamation points.)
5. Bosh it couldn't have been.
6. Oh, you hurt me.
7. Ah, that's just the point
8. Alas, the summer is over
9. Oh, what a pity
10. Down, Towser

151. AUTOBIOGRAPHICAL SKETCHES**ORAL COMPOSITION**

Select one of the titles below, or make a selection from your many personal experiences and observations.

*Bear Cubs at Play**Had My Shoe Mended**A Dollar to Spend**A River in Flood**An Easy Puzzle**A Strange Dream**The Ship Comes into Port**A Loose Sole**A Dollar to Save**Waking Up at Night**At the Steamboat Landing**A Trip in an Airplane*

Tell your story. Give and accept helpful criticism.

As each pupil speaks, think about the language that he uses in telling his story, and think especially about the conjunctions. The most frequent mistake is the constant use of *and*, *but*, and *so*. Does he still string all his sentences together with these conjunctions? If a stenographer should write his story in shorthand and then type it, would it be one long sentence with *and*'s, *but*'s, and *so*'s sprinkled through it? In case any speaker is still making this absurd blunder, put him under *iron discipline*.

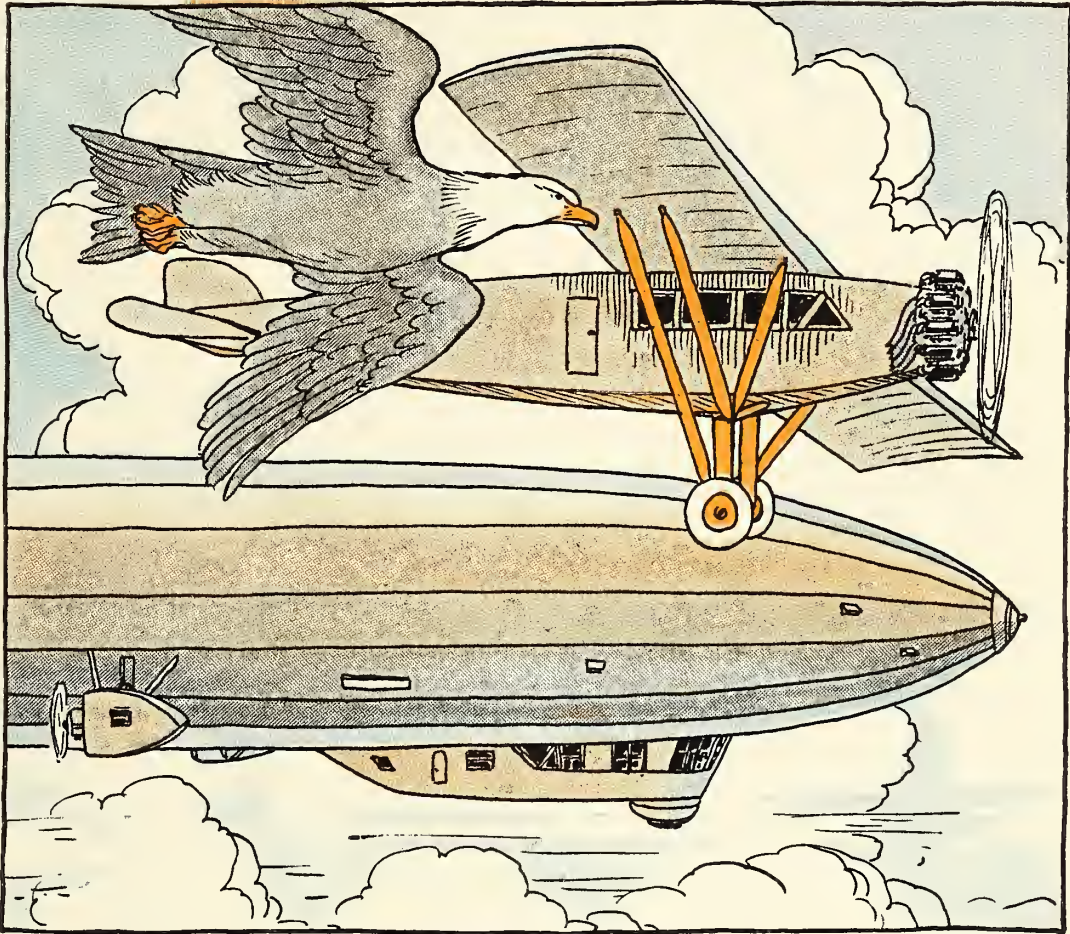
152. A STORY FROM A PICTURE

Study the picture on page 397. What possibilities has it as the source of a story?

QUESTIONS

a. What might the eagle say, as the conversation proceeds, about his superiority over the other two flyers? Would he think of such questions as speed, ability to change direction, ability to land? What else?

b. What might the airplane say on these subjects? What other points of superiority might he think of?



c. What might the dirigible say on these questions? What others might occur to him?

d. As you talk over these matters, plan a conversation—a very vigorous dispute—among the three flyers.

Follow directions.

DIRECTIONS

a. When your plans are well made, write your story.

b. Exchange papers with someone. If any pupil finds a particularly interesting story, he will read it aloud.

c. The writer of the best story will copy it on the blackboard so everybody can read it.

d. Help revise the story to the best of your ability. Perhaps it may be improved by adding certain parts from the other stories.

e. Finally, rewrite your own story, improving it as much as you can. Think about penmanship as you write.

153. MORE PARAGRAPH STUDY

Read the following carefully:

WHERE CITIES GROW

Where transportation lines meet. Boston; on seacoast; bay. New York; sea and river. Philadelphia; river. Charleston; harbor. Buffalo; lake, river. Cleveland; lake. Detroit; lake, river. Chicago; lake, river. St. Louis; river. New Orleans; river. Denver; mountain range. Los Angeles; harbor. San Francisco; bay. North and south routes. East and west routes.

From these mere hints can you prepare a speech that will show some of the reasons for great cities being in certain places? Probably you have studied the question in your geography work.

WATER POWER

Flat country, slow streams. Hilly country, rapid streams. Flat country, few or no dams. Hilly country with much water, dams. Dams, water power. Use of water power; mills. Increase of railroads, ship lines. Electric lines. Fine roads. Increased population. Increased commerce. Water power helps make cities.

From these hints can you prepare a speech showing how water power aids the growth of cities?

THE PRAIRIES

Flat country. Sluggish streams. Rich soil. Wheat fields. Corn fields. Oats, rye, barley, broom corn. Crops hauled to market. Elevators beside railroads in country towns.

Trains. Loading. Transportation. Mills and factories.
Transportation again. Selling of products.

From these hints can you prepare a speech that will show that farming is a highly important industry? Can you do so without once saying that farming is a highly important industry?

Answer some questions.

QUESTIONS

a. Think of "Where Cities Grow." Should the topic sentence be at the beginning or at the end? Or should it be implied?

b. Think of "Water Power." Should the topic sentence be at the beginning or at the end? Or should it be implied?

c. Think of "The Prairies." Should the topic sentence be at the beginning or at the end? Or should it be implied?

d. How can you amplify "Where transportation lines meet"? What kind of transportation lines are there? How can you amplify the other phrases under this subject?

e. How can you amplify "Flat country, slow streams"? Can you think of yourself as looking out over such a country? Can you picture a hilly country? How can you amplify the other phrases?

f. How can you amplify "Wheat fields" and "Corn fields"? Are they beautiful, especially when the sun shines and the wind blows over them? How can you amplify the other phrases?

154. ORAL COMPOSITION

Speak before the class on one of the subjects in the preceding lesson. Listen closely as your classmates speak. Think of what they say and how they speak.

WRITING AND REVISING

Work out your paragraph as you have done before, not forgetting to give and accept helpful criticism.

155. AUTOBIOGRAPHICAL SKETCHES**ORAL COMPOSITION**

Once again tell a story of what you have done, or seen, or heard. As usual, make your selection from the titles given, or make an original one.

<i>Answering a Cross-Word Puzzle</i>	<i>A Game of Checkers</i>
<i>I Believed in Fairies</i>	<i>On a Wheat Ranch</i>
<i>Making a Telegraph Instrument</i>	<i>My Invention</i>
<i>The Milk Was Sour</i>	<i>My Blunders in English</i>
<i>A Cold Winter</i>	<i>Blowing Thistledown</i>

As you tell your story, see whether you can show improvement. Think of all you have learned about organizing your story and the way to speak before an audience.

156. LETTERS OF APPLICATION

Sometimes young people want to work to make a little extra money before finishing their schooling. Usually they go to work for salaries after finishing their school life. In either case they often have to write letters of application to business or professional men, and it is highly important that the letters be well written.

What would an employer want to know about you if he were thinking of taking you into his place of business? Look over the following:

Your age	Your scholarship in school
Your height	Your conduct in school
Your strength	Your reputation for honesty
Your health	Your ability to obey orders
Your politics	Your ability to get on well with others

Now suppose you were asking for a position in which physical strength was very necessary. What particulars

in the list on page 400 would be most important? Think the question over carefully.

Suppose you were asking for a position in which careful mental training was very necessary. What particulars in the list would be most important?

Suppose you were asking for a position in which the ability to make a pleasing impression, as in the case of a salesman or saleswoman, was very necessary. What particulars in the list would be most important?

Which one of the particulars should be of no importance in any case?

Now follow directions.

DIRECTIONS

a. Obtain the names of some of the business houses of your community. Write the names with their addresses, being sure to spell every word correctly.

b. Select one of the houses, and consider carefully what kind of work you might do for the company and what the head of the business would want to know about you.

c. Write your letter. Think of what you say and also of the correct forms for all parts of your letter.

d. Exchange papers with some pupil and revise what he has written. If you find his letter is unusually good, read it to the class and tell why it is good.

e. This is a good exercise to keep up for a number of days.

157. THREE KINDS OF PARAGRAPHS

Discuss the following carefully:

POLITENESS IN SCHOOL

Not to talk unless asked to do so. Not to interrupt at any time. Not to contradict. Not to wave hands when someone is talking. Not to enter the room noisily. Not to shuffle

one's feet. Not to disturb a pupil who is studying. Always to follow instructions and to work with the class.

Can you amplify one of these little topics? Can you use an illustration, that is, an incident, perhaps from your own experience?

POLITENESS AT HOME

Not to throw one's hat and wraps down anywhere. Not to enter the house with dirty shoes. Not to enter in a noisy manner. Not to find fault. Not to quarrel. Not to eat noisily and greedily. Not to interrupt. Not to monopolize the conversation. Not to beg for things after one refusal. Not, in short, to make oneself a nuisance.

What topic can you amplify? Have you had any personal experience which you can use for an illustration?

POLITENESS WITH FRIENDS

Not to be selfish. Not to talk loudly. Not to be egotistical. Not to be rough. Not to insist on one's own way. Not to be quick to resent a fancied slight. Not to speak evil of others. Not to act unfairly in games. Always to be fair, agreeable, and generous.

Can you think of any experience of your own which would illustrate and amplify any of the topics?

Now follow directions.

DIRECTIONS

a. The main point, or topic, of each of the paragraphs is: *Politeness is always a desirable thing*; yet no such statement is made. As you study the phrases of each subject, think of this topic idea as used at the beginning of the first subject, at the end of the second, and not at all in the third.

b. Speak on any one of the three topics.

c. After each speaker has finished, consider what use he made of his topic sentence, if he had any.

WRITING AND REVISING

Write your paragraph. Under the title, tell how you have used the topic sentence.

158. WRITING TELEGRAMS

As telegraph companies make an extra charge for every word over ten in a message, it is necessary to use as few words as possible. Consider this message:

Two players ill. Game deferred two weeks. Inform coach. Reply.

Answer some questions.

QUESTIONS

a. To whom might such a message be sent?

b. How many words does it contain? Find out from a business man or a telegraph office what the charge would be if the message were sent to Kansas City, Mo., or Dallas, Texas. Would the charge be a minimum one?

c. If you should expand the message into a letter, how many sentences would there be?

Write some telegrams. Think what occasions might arise in your home or school life to demand quick messages to distant places. Think of sickness, accidents, occasions for congratulations, appointments for games and meetings.

159. AUTOBIOGRAPHICAL SKETCHES

ORAL COMPOSITION

Select one of the following titles or choose another.

An Unfinished Job

Planning a Trip

My First Public Speech

Working over Hours

A Courteous Answer
The Lighthouse Keeper
A Dangerous Crossing

The Radio Announcer
In Quest of Lobsters
A Mouse's Nest

This is your last story of the year. Make it your very best. Give and accept helpful criticism.

160. WRITTEN TEST NUMBER ELEVEN

Work out your test in the usual manner.

TEST

- 1, 2. Read this paragraph with care.

In order to help our small office force, some of our boys have been doing useful labor. The job requires that the right shelves in the stockroom be kept in an orderly fashion and that the right supplies get to the right rooms. This semester two of our boys whose school work is always up to the mark took charge of the stamping of all the books in the schoolrooms and all those in the library storeroom. While a good deal of time was spent in doing the task, the boys worked at it hard and did it willingly and successfully. Helpers are in constant demand when they do their work well.

In order to explain how the writer secured variety of sentence structure, tell:

- a. What sentences begin with the subject (Give the first two words in each case.)
 - b. What sentence begins with a prepositional phrase
 - c. What sentence begins with a phrase giving the idea of time
 - d. What sentence begins with a subordinate clause
3. In each of the following sentences tell what is compound:
- a. Horses and cows were in the same pasture.
 - b. The farm animals eat the grass in the pasture and drink from the brook that flows through it.

- 4, 5. Use *and*, *but*, *or*, or *for* in each of the following sentences:
- We thought we were going to have a feast, —— were disappointed.
 - I shall either succeed —— fail.
 - First I am going to the bank, —— then to Father's office.
 - I didn't trust the boy, —— I knew that he had been deceitful with other people.
- 6, 7. Tell what the conjunction is in each of the following sentences, and whether it is coördinating or subordinating:
- We went to the concert early, but we didn't stay long.
 - We are not going to work unless you help us.
 - After the train came in, the crowd went to the hotel.
 - The sun went down in clouds, and the night came on suddenly.
8. Tell which of the two following sentences is correctly punctuated:
- As I passed by the house, I saw a shadow on the window shade.
 - When we were younger we played tennis a good deal.
9. Tell which of the following sentences is complex and which is compound:
- We went down the hill, and there we found a hazel patch.
 - If you will sing a song, I will play for you.
10. Punctuate the following:
- What a nuisance
 - Too bad

JUDGING YOUR WORK

You should eventually score 100 per cent on this test. If you fail at first, try again. If you succeed at first, find some useful way to employ your time.

161. SUMMARY

The things you should now be able to do are much the same as in the seventh year, but with some additions. Consider whether you can:

- a.* Understand directions with one reading
- b.* Vary the length and construction of your sentences
- c.* Select synonyms and synonymous expressions to avoid unpleasant repetition of words
- d.* Make a good outline of a composition and write or speak from it
- e.* Recognize three different kinds of paragraph
- f.* Engage intelligently in a debate
- g.* Write a good letter
- h.* Write a news article or an editorial
- i.* Improve every composition you write by careful revision
- j.* Spell certain homonyms correctly
- k.* Use proper punctuation marks when writing sentences
- l.* Recognize simple, complex, compound, and complex-compound sentences, and punctuate them correctly
- m.* Recognize nouns, pronouns, adjectives, adjectival phrases and clauses, verbs, adverbs, adverbial phrases and clauses, prepositions, conjunctions, and interjections, and understand their functions
- n.* Avoid many common errors of speech

The most important of these items are ability to write and speak well and ability to improve written composition by revision. Consider all the items, but these two especially, and try to determine how much you have accomplished.

162. SUMMARY TEST

If you score high on the following test, you are a good grammarian. All the questions are about the sentence at the top of page 407.

My friends, if you need me for any work at any time, I shall be glad to help you; and I can give you help that will be valuable.

TEST

1. Copy the sentence. If it is a compound sentence, underline each of the clauses twice. If it is a complex sentence, underline the principal clause twice and the subordinate clause once. If it is a complex-compound sentence, underline each principal clause twice and each subordinate clause once.

2. a. What is the simple subject of the first clause?
b. Is it first, second, or third person?
3. a. Is "need" transitive or intransitive?
b. What is the construction of "me"?
4. a. How many prepositional phrases are there in the first clause?
b. Does "and" join words, phrases, or clauses? What ones?
5. a. What predicate adjective is in the second clause?
b. Is the subject of this clause first, second, or third person?
6. a. What is the construction of "you" after "help"?
b. What is the construction of "you" after "give"?
7. a. What is the construction of the second "help"?
b. What is the construction of "friends"?
8. a. What is the antecedent of "that"?
b. What kind of pronoun is "that"?
9. a. Is "that" the subject or the object in its own clause?
b. The clause contains a predicate adjective. What is it?
10. a. If "my friends" were placed after "me," would the sentence still be a good one?
b. If the clause beginning with "if" were placed after the first principal clause, would the sentence still be a good one?

SUPPLEMENTARY MATERIALS

USING YOUR TEXTBOOK FOR REFERENCE

It is important to know how to use books to find in them the particular information you need. You can do this by turning the leaves and looking at the chapter headings, by consulting the Contents, and by consulting the Index. You can use this book in precisely these ways.

Suppose you find yourself rather weak on the subject of objects, or the comparison of adverbs, or irregular verbs, or that you want to find a story called "A Tipped Load." If you consult the Contents, near the beginning of the book, or the Index, at the end of the book, you will find what you want.

Make use of this suggestion when you are studying. It is a good method, especially, when you discover you need information and you try to secure it without any help from your teacher.

REVISION

Revision is an English word that comes from a Latin word meaning *looking again*, or *seeing again*. Do you not often see a thing better the second time you look at it? When you are revising another pupil's composition, do you not see more and more ways to improve it the more you look at it? People who write books revise again and again, till they know they have written just what they intended to write.

If you are so disposed, you may do more revision than the text provides. It would be a good plan to secure some compositions written by pupils younger than you and to

revise them. One way would be to rewrite them, correcting the errors. Another would be to rewrite them in your own way, making sure of good beginnings, of sufficient detail to insure interest, and of good endings. You would, of course, use longer sentences by combining related ideas, and you would vary the sentence structure.

DICTATION

Writing from dictation is a good means of making sure that you divide written work into sentences, that you use capitals correctly, that you use the right punctuation marks at the ends of sentences, that you spell correctly, and so on.

There is plenty of material. Select explanatory passages from this book or paragraphs from other textbooks. Always compare your work with the original and count your errors. If you made more errors in spelling than in any other particular, you should study spelling more, especially the words you missed in the dictation. If you made more errors in punctuation than in any other particular, you should study punctuation more. Study your own errors, whatever they may be, and try to correct them.

NEWSPAPER MATERIAL

Many events in your daily lives are good subjects for oral and written composition. It is important that you speak and write about what *you* see, what *you* do, what *you* read, and what *you* think and feel.

What do you think about something that has happened at home or at school? Has there been an exhibition in school? or a play? or a meeting for some special purpose? Have you been angered or pleased about some event in

your town or neighborhood? Are you looking forward to some event from which you expect to derive pleasure?

These questions are intended as hints. For what purpose are they given?

ANALYSIS OF A STORY

When you read a story at home, do you think of its several steps, or parts? If you read an article in a paper, do you think it over afterward and recall the parts into which it is divided? When you study a lesson in school, do you think of the titles you might give to its subdivisions? If you do these things, you are learning to study. If you do these things without being urged by your teacher, you are gaining independent ability.

GRAMMAR

Perhaps you find grammar difficult. Many people do. But grammar is worth while. It is quite necessary to know how sentences are constructed, and how their parts are related to one another. If Robert Louis Stevenson, the author of the passages given on page 421, had not studied the building up of sentences, it is not likely that he could have written so clearly and correctly, though he might have written just as charmingly.

The following materials are included for both reference and study. Use them according to your needs.

CONJUGATION

Conjugation is an orderly arrangement of the forms of a verb to show voice, mood, tense, person, and number. In your ordinary work in grammar you make very little

use of conjugation. However, you may have occasion to use a conjugation table for reference from time to time. It is for that purpose that one is included here.

You have learned that verbs are either regular or irregular. A regular verb does not change its stem form to show tense, while an irregular verb does. (If you do not know what is meant by the stem of a word, use the dictionary.) Two verbs are conjugated for you. One is *help*, which is regular, and the other is *be*, which is irregular. However, *be* is more irregular than any other verb because it is the only one which changes its stem in any one tense.

Conjugation of the Verb *Help*

Present
Help

Past
Helped

Past (Perfect) Participle
Helped

ACTIVE VOICE

INDICATIVE MOOD

PRESENT TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
<i>First</i>	I help	We help
<i>Second</i>	You help	You help
<i>Third</i>	He helps	They help

PAST TENSE

<i>First</i>	I helped	We helped
<i>Second</i>	You helped	You helped
<i>Third</i>	He helped	They helped

FUTURE TENSE

<i>First</i>	I shall help	We shall help
<i>Second</i>	You will help	You will help
<i>Third</i>	He will help	They will help

PRESENT PERFECT TENSE

<i>First</i>	I have helped	We have helped
<i>Second</i>	You have helped	You have helped
<i>Third</i>	He has helped	They have helped

PAST PERFECT TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
<i>First</i>	I had helped	We had helped
<i>Second</i>	You had helped	You had helped
<i>Third</i>	He had helped	They had helped

FUTURE PERFECT TENSE

<i>First</i>	I shall have helped	We shall have helped
<i>Second</i>	You will have helped	You will have helped
<i>Third</i>	He will have helped	They will have helped

INFINITIVES

<i>Present</i>	<i>Past</i>
To help	To have helped

PARTICIPLES

<i>Present</i>	<i>Past (Perfect)</i>	<i>Present Perfect</i>
Helping	Helped	Having helped

IMPERATIVE MOOD

PRESENT TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
<i>Second</i>	Help	Help

SUBJUNCTIVE MOOD

(See *Mood*, pages 414-415)

PASSIVE VOICE

PRESENT TENSE

<i>First</i>	I am helped	We are helped
<i>Second</i>	You are helped	You are helped
<i>Third</i>	He is helped	They are helped

PAST TENSE

<i>First</i>	I was helped	We were helped
<i>Second</i>	You were helped	You were helped
<i>Third</i>	He was helped	They were helped

FUTURE TENSE

<i>First</i>	I shall be helped	We shall be helped
<i>Second</i>	You will be helped	You will be helped
<i>Third</i>	He will be helped	They will be helped

PRESENT PERFECT TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
<i>First</i>	I have been helped	We have been helped
<i>Second</i>	You have been helped	You have been helped
<i>Third</i>	He has been helped	They have been helped

PAST PERFECT TENSE

<i>First</i>	I had been helped	We had been helped
<i>Second</i>	You had been helped	You had been helped
<i>Third</i>	He had been helped	They had been helped

FUTURE PERFECT TENSE

<i>First</i>	I shall have been helped	We shall have been helped
<i>Second</i>	You will have been helped	You will have been helped
<i>Third</i>	He will have been helped	They will have been helped

Conjugation of the Verb *Be*

<i>Present</i>	<i>Past</i>	<i>Past (Perfect) Participle</i>
Am	Was	Been

INDICATIVE MOOD

PRESENT TENSE

<i>First</i>	I am	We are
<i>Second</i>	You are	You are
<i>Third</i>	He is	They are

PAST TENSE

<i>First</i>	I was	We were
<i>Second</i>	You were	You were
<i>Third</i>	He was	They were

FUTURE TENSE

<i>First</i>	I shall be	We shall be
<i>Second</i>	You will be	You will be
<i>Third</i>	He will be	They will be

PRESENT PERFECT TENSE

<i>First</i>	I have been	We have been
<i>Second</i>	You have been	You have been
<i>Third</i>	He has been	They have been

PAST PERFECT TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
<i>First</i>	I had been	We had been
<i>Second</i>	You had been	You had been
<i>Third</i>	He had been	They had been

FUTURE PERFECT TENSE

<i>First</i>	I shall have been	We shall have been
<i>Second</i>	You will have been	You will have been
<i>Third</i>	He will have been	They will have been

INFINITIVES

<i>Present</i>	<i>Past</i>
To be	To have been

PARTICIPLES

<i>Present</i>	<i>Past (Perfect)</i>	<i>Present Perfect</i>
Being	Been	Having been

IMPERATIVE MOOD

PRESENT TENSE

	<i>Singular Number</i>	<i>Plural Number</i>
<i>Second Person</i>	Be	Be

SUBJUNCTIVE MOOD

(See *Mood*, below and on page 415)

MOOD

Knowledge of mood will affect very little your ability to speak and write correctly. However, as an expert grammarian, you should know what mood is. Study these sentences:

He *read* the book.

Write the sentences.

If I *were* you, I would try.

You will readily see that the first example-sentence states a fact. The verb *read* is said to be *indicative* mood. Practically all of the verbs you use are indicative mood.

The second example-sentence expresses a command. The verb *write* is said to be *imperative* mood. Imperative mood is also used to express a request, as: *Please wait for me.* Do you see that a verb in the imperative mood is always second person and present tense? Why?

The third example-sentence expresses a supposition or a contrary-to-fact condition. The verb *were* is said to be *subjunctive* mood. The subjunctive mood is very rarely used today, but has been used in some of the choice literature you read. Most subjunctive verbs are introduced by *if*. The most difficult verb to use in the subjunctive mood is the verb *be*. Thus instead of saying, "I *am*," as in the indicative mood, present tense, you would say, "If I *be*."

Following are given the subjunctive forms that may cause you the most trouble:

PRESENT TENSE

<i>Person</i>	<i>Singular</i>	<i>Plural</i>
<i>First</i>	If I be	If we be
<i>Second</i>	If you be	If you be
<i>Third</i>	If he be	If they be

PAST TENSE

<i>First</i>	If I were	If we were
<i>Second</i>	If you were	If you were
<i>Third</i>	If he were	If they were

THE INFINITIVE

Think of these sentences and study the use of the words in italics:

To achieve fame was his only desire.

His efforts *to succeed* were rewarded.

The man is said *to have* a good record.

An *infinitive* is a form of the verb that may have some of the properties of a noun, an adjective, or an adverb. In other words, it may be used as the subject of a verb, as a predicate nominative, or as a direct object in the same way that a noun may be used. It may modify a noun or pronoun just as an adjective modifies a noun or pronoun. It may modify a verb as an adverb modifies a verb. How is the infinitive used in the first sentence on page 415? in the second sentence? in the third sentence?

Think of the following sentence and study the use of the word just before and the word just after the infinitive:

She invited him *to tell* her a story.

Do you see that the infinitive, *to tell*, has a subject, a direct object, and an indirect object like a verb? Its subject is *him*, its direct object is *story*, and its indirect object is *her*. Notice that the subject, *him*, is accusative case instead of nominative.

The infinitive has two tense forms, the present and past. The *present infinitive* is the first principal part of a verb preceded by the word *to*, as *to see*, *to go*. The *past infinitive* is formed by combining the words *to* and *have* with the third principal part of a verb, as *to have seen*, *to have gone*.

When the word *to* is used with a verb to form an infinitive, it becomes a part of the infinitive and must not be confused with the preposition *to*. Sometimes the *to* in an infinitive is called the *sign of the infinitive*. Occasionally, however, the *to* is omitted and an infinitive must be recognized by its use in a sentence, as in *I saw the man go down the street*. Here *go* is an infinitive, but the sign of the infinitive is omitted. Try to think of several other sentences in which an infinitive is used without *to*.

The infinitive is often used in the passive voice. Thus in the sentence *The speech is to be given over the radio, to be given* is a present infinitive in the passive voice. In the sentence *These houses are said to have been built in Colonial times, to have been built* is a past infinitive in the passive voice.

Do you think you understand thoroughly the use of the infinitive? If not, get help, and do not leave this lesson until you feel confident you can recognize and use infinitives well. Select some passage in your reader and see how many infinitives you can find. Explain the use of each one.

THE PARTICIPLE

Think of these sentences. Notice particularly the use of the words in italics:

The blind man, *feeling* his way cautiously, crossed the street.

The house, *built* on a hill, made a beautiful home.

Having completed one job, he started another.

A *participle* is a form of the verb that has some of the properties of an adjective. It modifies a noun or pronoun just as an adjective modifies a noun or pronoun. What noun does the participle in the first sentence modify? in the second sentence? what pronoun in the third sentence?

Now look at the sentences again. Do you see that *feeling*, in the first sentence, has a direct object? The participle in one of the other sentences also has a direct object. What is it? The participle in one sentence is modified by a prepositional phrase. What is the phrase? From this you see that a participle may have a direct object like a verb and may have modifiers like a verb.

The participle has three tense forms, present, past (perfect), and present perfect. The *present participle* is always formed by adding *-ing* to the present infinitive form of a verb (*to being*

omitted), as *raising, calling*. The *past (perfect) participle* is used as the third principal part of a verb. In regular verbs, it is formed by adding *-d* or *-ed* to the present infinitive form of the verb, as *raised, called*. In the case of irregular verbs no rule may be established for forming the past (perfect) participle. For this reason it is very important that the principal parts of the leading irregular verbs be committed to memory. (See pages 322-323.) The *present perfect participle* is formed by using *having* with the past (perfect) participle form of a verb, as *having raised, having called*.

While a participle is usually thought of as having some of the properties of an adjective, there are times when its uses are purely verbal, that is, like those of a verb:

1. A participle is used as a part of a predicate verb to indicate progressive action, as in *He is speaking very well*. Here *speaking* must be considered as a definite part of the predicate verb *is speaking*.

2. A participle is used to help form the perfect tenses, as *done* in *have done, had done, will have done*.

3. A participle is used to help form the passive voice, as *written* in *was written*, or *asked* in *was asked*.

In each of the following sentences the use of the participle is purely verbal. Study each participle; explain its function.

1. He was elected by a large majority.
2. They are studying arithmetic.
3. She had bought a new dress for the occasion.
4. The teacher is admired by all her pupils.
5. I am reading a good book.
6. They have traveled in many countries.
7. The parade was coming down the street.
8. The orchestra had already played three numbers.
9. The man is missed by all who knew him.
10. The entire supply was sold before noon.

Now turn to a passage in your reader or history and find all the participles you can. Explain the use of each one. If you need help, get it; for you must learn to recognize and use participles well.

There are two respects in which you must be cautious when you use participles: First, be sure each participle has some word to modify. Some people are careless in this matter and use dangling participles, as *riding* in *Riding on a train, the time passed rapidly*. Here *riding* has no word to modify, as it clearly was not *time* that was riding. Second, be sure the participle stands near the word it modifies.

To add variety to sentence structure, participles may often be used at the beginning of sentences, as *opening* in *Opening the door, I walked in*. When a participle is used at the beginning of a sentence, it must always modify the subject. Thus *opening* modifies the pronoun *I*, which is the subject of the sentence.

THE GERUND

Think of these sentences, giving particular attention to the use of the words in italics:

Handling skis is very difficult.

He should not object to my *going*.

A *gerund* is a form of the verb that has some of the properties of a noun. That is, a gerund may be used as the subject of a verb, as a predicate nominative, as a direct object, or as an accusative after a preposition. How is the gerund used in the first example-sentence? in the second?

The form of a gerund is the same as that of a present participle, that is, it ends in *-ing*. This makes it very necessary to be on the alert to discriminate between gerunds and present participles. They can be distinguished only

by the way they are used in sentences. The essential difference is that a gerund always has a noun construction or use, while a participle has an adjective construction or use. It is important to remember that, when a noun or pronoun is used before a gerund, it must have the possessive form, as *child's* in the sentence *The child's talking annoyed her*. Why?

ANALYSIS

Analysis is the process of separating a sentence into its parts and showing the relationship of these parts. It means telling the purposes each word or phrase in a sentence serves. It means determining what the most important words and phrases are.

In order that you may understand how to proceed in analysis, a sentence is analyzed for you. Here it is:

Each pupil in the class who knew Marie wrote her a letter.

This is a complex declarative sentence. *Each pupil in the class wrote her a letter* is the principal clause, and *who knew Marie* is the subordinate clause. *Each pupil in the class* is the complete subject of the principal clause. The noun, *pupil*, is the simple subject. It is modified by the adjective, *each*, and the prepositional phrase, *in the class*. *Wrote her a letter* is the complete predicate of the principal clause. *Wrote* is the simple predicate or predicate verb. *Letter* is a noun used as the direct object of the predicate verb, *wrote*. *Letter* is modified by the adjective, *a*. *Her* is a pronoun used as a dative of indirect object after the predicate verb, *wrote*. *Who* is the subject (both complete and simple) of the subordinate clause. *Knew* is the predicate verb of the subordinate clause. *Marie* is a proper noun used as the direct object of the predicate verb, *knew*.

Below are two paragraphs from *Treasure Island*. Study the structure of each sentence. Analyze each sentence, following the procedure outlined in the example-analysis. If you do not understand clearly how to proceed, read through the example-analysis again and get help if necessary.

I

There was a long pause after this. I stood straight up against the wall, my heart going like a sledge-hammer, but with a ray of hope now shining in my bosom. Silver leant back against the wall, his arms crossed, his pipe in the corner of his mouth, as calm as though he had been in church; yet his eye kept wandering furtively, and he kept the tail of it on his unruly followers. They, on their part, drew gradually together towards the far end of the block-house, and the low hiss of their whispering sounded in my ear continuously, like a stream. One after another, they would look up, and the red light of the torch would fall for a second on their nervous faces; but it was not towards me, it was toward Silver that they turned their eyes.

II

I turned to the loophole nearest me and looked out. The embers of the great fire had so far burned themselves out, and now glowed so low and duskily, that I understood why these conspirators desired a torch. About half way down the slope to the stockade, they were collected in a group; one held the light; another was on his knees in their midst, and I saw the blade of an open knife shine in his hand, with varying colors, in the moon and the torchlight. The rest were all somewhat stooping, as though watching the manœuvres of this last. I could just make out that he had a book as well as a knife in his hand; and was still wondering how anything so incongruous had come in their possession; when the kneeling figure rose once more to his feet, and the whole party began to move together towards the house.

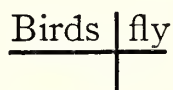
DIAGRAMMING

A *diagram* presents a picture of the relation of the various parts of a sentence. It shows how a sentence is built up—whether it is simple, complex, or compound, and how the various modifiers are distributed.

Only a limited discussion of diagramming follows. Several example-diagrams are given to illustrate the arrangement of clauses, subjects, predicates, objects, and modifiers. These will serve as models to follow in diagramming sentences of similar structure.

1. A simple sentence with subject and predicate only:

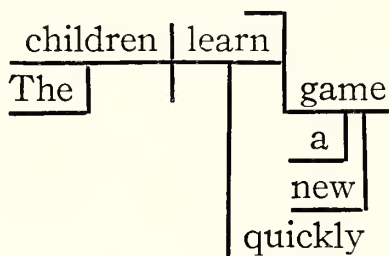
Birds fly.



Notice where the subject, *birds*, and predicate, *fly*, are placed with respect to each other.

2. A simple sentence with a direct object; adjectival and adverbial modifiers:

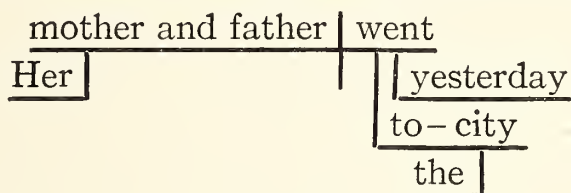
The children learn a new game quickly.



Notice how *The* is shown as an adjectival modifier of the simple subject, *children*. *Game* is shown as the direct object of the predicate verb, *learn*.

3. A simple sentence with a compound subject; a prepositional phrase used as an adverbial modifier:

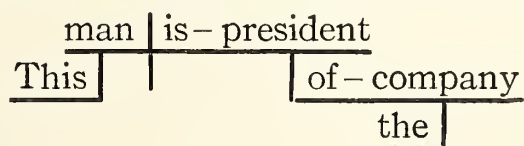
Her mother and father went to the city yesterday.



Notice that the compound subject, *mother and father*, is placed in the regular subject position. If the predicate were compound, it would be placed in the regular predicate position. The prepositional phrase, *to the city*, is shown as an adverbial modifier of the predicate verb, *went*. Notice where it is placed. If the prepositional phrase were adjectival, it would be joined to a noun or pronoun instead of to a verb.

4. A simple sentence with a linking verb and a predicate nominative:

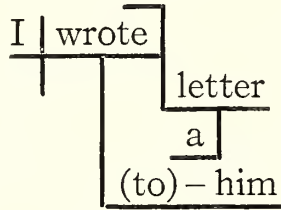
This man is president of the company.



Notice how the linking verb, *is*, is separated from the predicate nominative, *president*. If a predicate adjective followed the linking verb, it would be separated from the linking verb in the same way. Explain the arrangement of the modifiers in this sentence.

5. A simple sentence with a *dative of indirect object*:

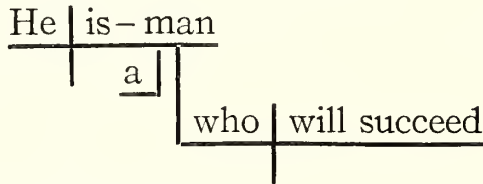
I wrote him a letter.



Notice that the dative of indirect object, *him*, is used as an adverbial modifier of the predicate, and that *to* is written in parentheses to indicate that it is understood. Explain the construction of *letter* and *a*.

6. A complex sentence in which the subordinate clause is introduced by a relative pronoun used as a subject:

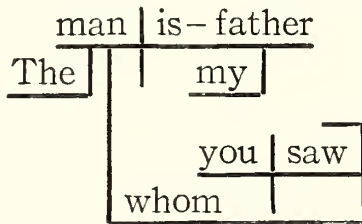
He is a man who will succeed.



Notice that the principal clause, *He is a man*, is treated like a simple sentence. The subordinate clause, *who will succeed*, is shown as a modifier of the predicate nominative, *man*. In this clause, *who* is shown as a subject.

7. A complex sentence in which the subordinate clause is introduced by a relative pronoun used as a direct object:

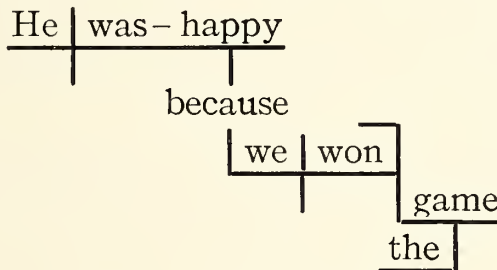
The man whom you saw is my father.



Notice how the relative pronoun, *whom*, joins the principal clause to the subordinate clause. The subordinate clause is shown as a modifier of the subject, *man*. What is peculiar about the way in which *whom* is shown as a direct object of the predicate verb, *saw*?

8. A complex sentence in which the subordinate clause is introduced by a subordinating conjunction:

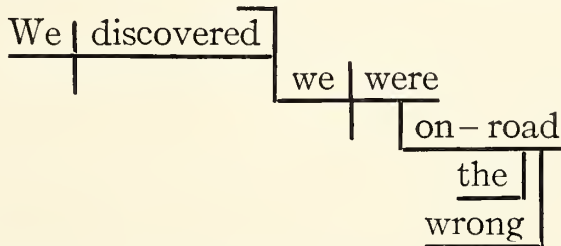
He was happy because we won the game.



Notice how the subordinating conjunction, *because*, joins the subordinate clause to the principal clause. Explain the construction of all the other words in the diagram.

9. A complex sentence in which the subordinate clause is used as the direct object of the predicate verb of the principal clause:

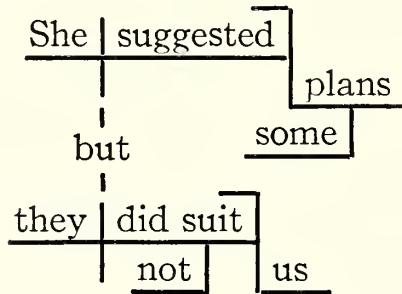
We discovered we were on the wrong road.



Notice that the subordinate clause, *We were on the wrong road*, is the direct object of the predicate verb, *discovered*. Explain the arrangement of all its parts.

10. A compound sentence:

She suggested some plans, but they did not suit us.



Notice how the coördinating conjunction is used. Explain the construction of all the other words in the sentence.

In the foregoing example-diagrams no attempt has been made to present difficult and unusual constructions. The given diagrams should, however, cover all your ordinary needs. It may be necessary at times to think hard about certain constructions that are not illustrated. For instance, if you find a gerund in a sentence, you must remember to treat it as a noun in your diagram. If you find a participle, you must treat it as an adjective, and so on.

If you feel you do not have a good understanding of how sentences are built up, test yourself by diagramming sentences from time to time. Select some sentences from one of your compositions. Occasionally take sentences from your history, reader, or any other similar book.

MEASURING RESULTS

A HELP FOR TEACHERS

As it is necessary for a traveler to know both where he is going and when he gets there, just so is it necessary for a teacher to know her objective and to recognize the end when she has attained it. The authors have therefore prepared, for each year, a composition scale, both for oral and for written work, so that the teacher may have a set of standards by which to judge the progress of her pupils.

Composition scales have usually been prepared by submitting a number of school themes to a set of judges whose task it was to arrange them in the order of their merit without giving reasons for the judgments. This scale is made on a different basis altogether, the endeavor being to assign definite reasons for judgments in every case. This is accomplished in the following manner:

1. Each composition shall be judged in two ways: first, from the standpoint of form and content; second, from the standpoint of mechanics.
2. There shall be definite requirements both for form and content and for mechanics in each year, and these shall be cumulative. Beginning with the sixth year, the subject of grammar shall be added.
3. Sample compositions shall be given for each year. These shall represent, so far as form and content are concerned, three orders of merit represented by the letters *X*, *Y*, and *Z*, according to the following scheme:

X compositions: Those that meet the form requirements for the year and have unusual distinction.

Y compositions: Those that meet the form requirements for the year but have no unusual distinction.

Z compositions: Those that barely meet the requirements for the year, show a tendency to ramble, and betray immaturity.

In addition to such sample compositions as are mentioned above, there will be given also examples of work so poor as to be *below requirements* for each year.

It must be obvious that the use of the scale will be particularly advantageous in schools where there are homogeneous groupings of pupils according to their ability. If a teacher has an *X* group, she will naturally expect a fair percentage of her pupils to produce themes as good as or better than those given here under the *X* heading; and if the class does not come up to her expectations, she has reason either for improving her teaching or for suggesting to her principal that there be a change in the groupings. On the other hand, if she has a *Y* group, she may be content with many *Y* compositions, and with *Z* compositions if she has a *Z* group. The scale is therefore an efficient means of diagnosis.

Such diagnosis should be made at the beginning of each year for the purpose of appraising the individuals of the class, at definite times during the year (say once a month) to note progress, and at the end of the year to sum up the final achievement.

As form and content are measured independently of mechanics, the very few mechanical errors made by the writers of the sample compositions have been corrected.

The judgments of oral compositions should be made at the time of delivery, and should be the subject for discussion by class and teacher.

COMPOSITION SCALE FOR EIGHTH YEAR

MAIN POINTS AS TO FORM AND CONTENT

1. Sentence sense
2. Sticking to the point, with a sense of order
3. Good opening and closing sentences
4. Selection of title
5. Making the story interesting by choice of detail
6. Getting the right word
7. Organization of themes—three-part themes and more.
Making simple outlines
8. Getting the right sentence—variety, subordination, placing the modifiers
9. Paragraph organization: topic paragraph, paragraph of delayed topic, paragraph of implied topic

HOW TO USE THE SCALE

In using the scale the procedure should be as follows: Read a composition and compare it with the sample *X* compositions, considering carefully whether or not it has equal or superior merit in content and form. If it has, grade it *X*. If it has not, compare it with the sample *Y* compositions, and so on. Do the same with all the compositions of a set. After a little practice, this work can be done with ease and rapidity.

SAMPLE COMPOSITIONS

X

THE WAR AGAINST FIRE

While the fire element has been a great benefit to mankind, it has also been one of its greatest enemies, and constant warfare has been waged against it. The first method of fighting flames was by

carrying individual buckets, filled at near-by wells. Then village fire departments were organized, composed of volunteers, who at a given signal assembled to fight the flames with water buckets and hand pumps. Then came the hand-drawn engines and hose carts. These were followed by the horse-drawn engines of the same kind, but carrying heavier equipment, and by the organization of regular fire departments composed of specially trained men and horses. The horses have recently been supplanted by motors, which can carry heavier apparatus and save considerable time. Besides the regular fire engines, the larger cities, located near bodies of water, have fire boats which can shoot water great distances. The city fire departments are far superior to those in small towns.

COMMENT

The first sentence of the paragraph properly states the theme, and the succeeding sentences sufficiently amplify it. The final sentence is a judgment expressing a comparison.

The composition is unusual in vocabulary and in variety of sentence structure. This is undoubtedly due to the facts that the writer had read an account of the subject in books, perhaps remembering some of the phraseology, and had engaged in class discussion in which the teacher bore a part. This is the way all of us gain in language power—by reading, by listening, by speaking, and by writing. In all likelihood the writer of the paragraph would have written a personal experience in a less mature style.

THE MISSISSIPPI FLOODS

There has been a great deal of rain lately. It is caused by the evaporation of water from the oceans, seas, lakes, rivers, and smaller streams. The sun draws up the water, which forms into clouds, and the winds carry them to other parts of the world. When they become too full, they break. The rain does not fall from the clouds like water from a faucet, because the particles of dust in the air cause it to separate into drops.

The rains have done a great deal of damage along the Mississippi River. In some places the water was twenty-five feet deep, and

many houses were covered. People and their animals had to take refuge on hills and levees. The crops were badly damaged, and there was not much food for the people. Large numbers were sick from hunger and exposure, and in need of first aid, which was provided by the Red Cross and the United States government.

The people of the Mississippi Valley think that such terrible disasters can be avoided. Various ways have been proposed. One is to line the banks and present levees of the river with sloping walls of concrete reaching to a point beneath the river's surface. Then, when the floods come, they cannot tear away the banks, the water will be confined within its walls, and the current will be swift enough to scour out the bottom and prevent overflowing.

COMMENT

This is a theme composed entirely of topic paragraphs. The teacher provided the first sentence of each, a discussion followed, some reading was done, and the pupils wrote the paragraphs, basing them on the initial sentences.

In variety of sentence structure the composition is inferior to the first example, but is nearer what may ordinarily be expected of eighth-year pupils.

CAMP-FIRE GIRLS

Perhaps you have seen, at some time or other, a group of happy, bright-faced, red-cheeked girls dressed in dark blue skirts or knickers, white middies, and big red ties, walking along the streets or through the country. They were undoubtedly camp-fire girls, because that is their costume for all outdoor and gymnastic work, and a camp-fire girl is always happy when she is out under the blue sky and right near Mother Nature. At our ceremonial meetings, which are usually held around a camp fire and are very much like the solemn meetings which the Indian chiefs used to have, we wear Indian gowns all beaded and fringed. Around our necks we wear strings of beads, each bead of which must be earned by some task. Indian moccasins are generally worn in place of shoes. Each girl has an Indian name by which she is called at these meetings.

We camp-fire girls have some jolly times, but we do not spend all our time in pleasure seeking. We study Mother Nature, and learn to paddle canoes, row boats, swim, cook, and to blaze trails. It is the height of every camp-fire girl's ambition to visit camp. Our camp is in a beautiful spot on Lake Michigan. There is a pine-tree forest near the camp, and the air is filled with sweet odors. Ben King, in one of his comic poems, describes this spot better than I can.

"The tall pines pine,
The paw paws pause
And the bumble bee bumbles all day;
The eaves dropper drops,
And the grasshopper hops,
While gently the cow slips away."

Just to show you why we love our camp so much, I will let you visit it for a day.

Our day begins at six-thirty in the morning, with a nice cool swim. We are ready to eat the tent canvas after this, if we have to. Then comes a glorious boat trip on Lake Michigan, which takes the rest of the morning. Are we ready for dinner? Well, I guess yes! Bring on the grub! Of course camp must be cleaned, and this is our job after dinner. Hurrah! A hike in the woods! Don't you just love the smell of these pines? Well, we're back again and we've certainly brought our appetites. Doesn't this steak taste fine? And these mashed potatoes! Yum! Yum! Now for our ceremonial meeting, conducted by our guardian. Nine-thirty, lights out! We go to bed and dream while, "Silently, one by one, in the infinite meadows of heaven, Blossomed the lovely stars, the forget-me-nots of the angels."

COMMENT

In spite of the incongruity of introducing a humorous quotation to accentuate a description that is by no means humorous, and in spite of the mixture of tenses involved in introducing the quotation in the final sentence, the girl has written a good description. It has variety; while the beginning is somewhat formal, the end is sprightly—an emotional outburst expressed in the vernacular.

As to variety in sentence length and structure, the first and the last paragraphs are the best. In the last paragraph the writer has spontaneously used a number of short sentences of the exclamatory and interrogative type, which are quite in harmony with the character of the subject matter.

Y

THE INS AND OUTS OF PILLS

It was about three years ago that I was sick in bed with diphtheria. One night at just about my bedtime my mother came in my room with a glass of water and a pill, as she did every night. I had been taking these pills for about a week and I noticed that they had a peppermint taste. I thought I would be smart and get all the peppermint taste I could, so when my mother gave me the pill I put it under my tongue and I swallowed the water leaving the pill in my mouth and getting the peppermint taste all the time. I was wondering why I hadn't done this before when all of a sudden the pill got bitter, oh, so bitter, and then with a gulp I jumped out of bed and ran to the bathroom. What happened while I was there will not be told, but when I came out of the bathroom I was a ghastly white in color and my stomach felt like it was a merry-go-round. After that I tried no more experiments and left good enough alone.

Moral: The inside is very seldom like the outside.

COMMENT

In interest and in sprightliness of style the story ranks high, but the workmanship is not so good as in the themes under X. In saying that the event occurred "about three years ago" the writer has been more explicit as to time than seems necessary, he has said "came in" instead of *came into*, he has repeated "pill," "peppermint taste," and "bathroom," although it would have been very easy to avoid the repetitions, he has used "like it was" instead of *as if it were* and "left" for *let*, and he has failed to note that in two or three cases the use of commas would be of assistance to the reader.

PLAYING A VERY UNHEALTHFUL GAME

As it was a bright, sunny day some boys asked me to go on a little hike. I was willing to go because I was wearing my brothers watch and I wanted to get out with it. Also because it was a nice day for a hike.

We walked about three miles when we saw some boys playing golf. We thought we would watch them play. I was glad they had stopped there for I was very tired. Soon we became acquainted with the boys who were playing and we asked them if we could play there and use some of their golf sticks. One of the boys said, "Aw, why don't you buy your own?" But the others said we could use theirs if we didn't break them. We were playing for a while when one of the boys said he knew a trick. He took a watch out of his pocket and he laid it on the ground and he put a golf ball on it. The ball went off the watch without touching it. I thought I could do it but I hit the watch. It was lucky it didn't break for it was my brother's, as it was it only stopped running. I tried to make it go again but in vain.

When I reached home I sneaked the watch in my brother's dresser. When my brother came to get his watch he found it wouldn't run so he opened the back to see what was wrong with it. The springs flew in his face as he did it. Just then I started to laugh. He saw me so he suspected me and I had to save my money to buy him a new one.

I didn't try to play golf when I had a watch after that because it was an unhealthful game under the conditions.

COMMENT

This is another case in which the material is better than the workmanship. The main fault is the failure of the writer to make a strong climax of his unfortunate stroke with the golf stick. Besides this, there are other errors, such as the monotony of sentence beginnings, the lack of the apostrophe in one place, the use of "could" for *might*, the omission of needed commas, the failure in one place to recognize the limits of a sentence, and the inaccuracy of "The ball went off the watch without touching it," which

does not express the idea intended. Attention should be called also to one sentence in which a subordinate clause beginning with "when" expresses a forward-moving idea. The sentence is correct; but as there are two others of the same kind in the story, it seems that the writer is developing an obsession for this sort of expression. It is a simple matter for teachers to train pupils out of such mannerisms, even without the use of grammatical technicalities.

THE FLOOD

Several summers ago I was surprised to awaken one morning to find the fields around the house flooded. I hurried into my clothes and ran out on the back porch. The scene that met my eyes was astonishing. There had been a pile of lumber in the barn but this was now floating around the yard covered with chickens. They were calmly eating some beetles and pinching bugs who were also refugees of the flood. That afternoon my cousin and I went for some eggs that my aunt had stored in the basement. As I wandered through the flooded basement in my bathing suit, I saw a little mouse sitting on a board. This made me laugh because he reminded me of a shipwrecked sailor on a raft. I rescued him but he did not appreciate it because he disappeared under a board as soon as I set him on dry ground.

COMMENT

The material is unusual and interesting, but an oral reading of the story will reveal the fact that there is far too much similarity in the length of the sentences. Note also the first sentence, which does not say precisely what the writer intended to say.

Z

IF AT FIRST YOU DON'T SUCCEED, TRY AGAIN

When I was young I was playing in the snow and caught a cold, and had to stay in bed till I got well. My mother gave me pills to swallow and I thinking it easy got a glass of water and a pill and began. I swallowed everything but the pill. Again and again but

no success. I thought if I wouldnt swallow the pills I would have to stay in bed, but if I did I could go out and play again. I said I was going to try once more for the last time. I got a glass of water and a pill and had it in my mouth when the door slammed shut by the wind and after this excitement I swallowed the pill.

COMMENT

As compared with the other "pill" story under Y, this one lacks interest, evidently because the end is utterly flat. The teacher will readily discover other shortcomings that account for the low rating.

Below Requirements

THOMAS JEFFERSON

Thomas Jefferson was born in 1743. His father was a wealthy man for he owned a large plantation in Virginia where Thomas was born. Thomas was tall and strong he was fond of athletics. He also loved books and music and studied a great deal. Thomases father died when he was but 15 years old & he went to college. He was a freckle face & had sandy colored hair when he went to college. Etc., etc.

COMMENT

It is a pity to spoil a good subject by poor writing. There are two very apparent elements of failure here. It may be necessary sometimes, as in the study of history, to send children to works of reference to gather facts and record them; but there is not much training to be accomplished by requiring a mere rewriting of them. This usually results in a jumble of ideas rather loosely related—a catalog, an item for *Who's Who*. When, in addition, the writer makes the common blunders that teachers try so hard to root out, as in this case, the result is sure to be below par for any year.

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